

American
GAY LIFE

September \$2.25

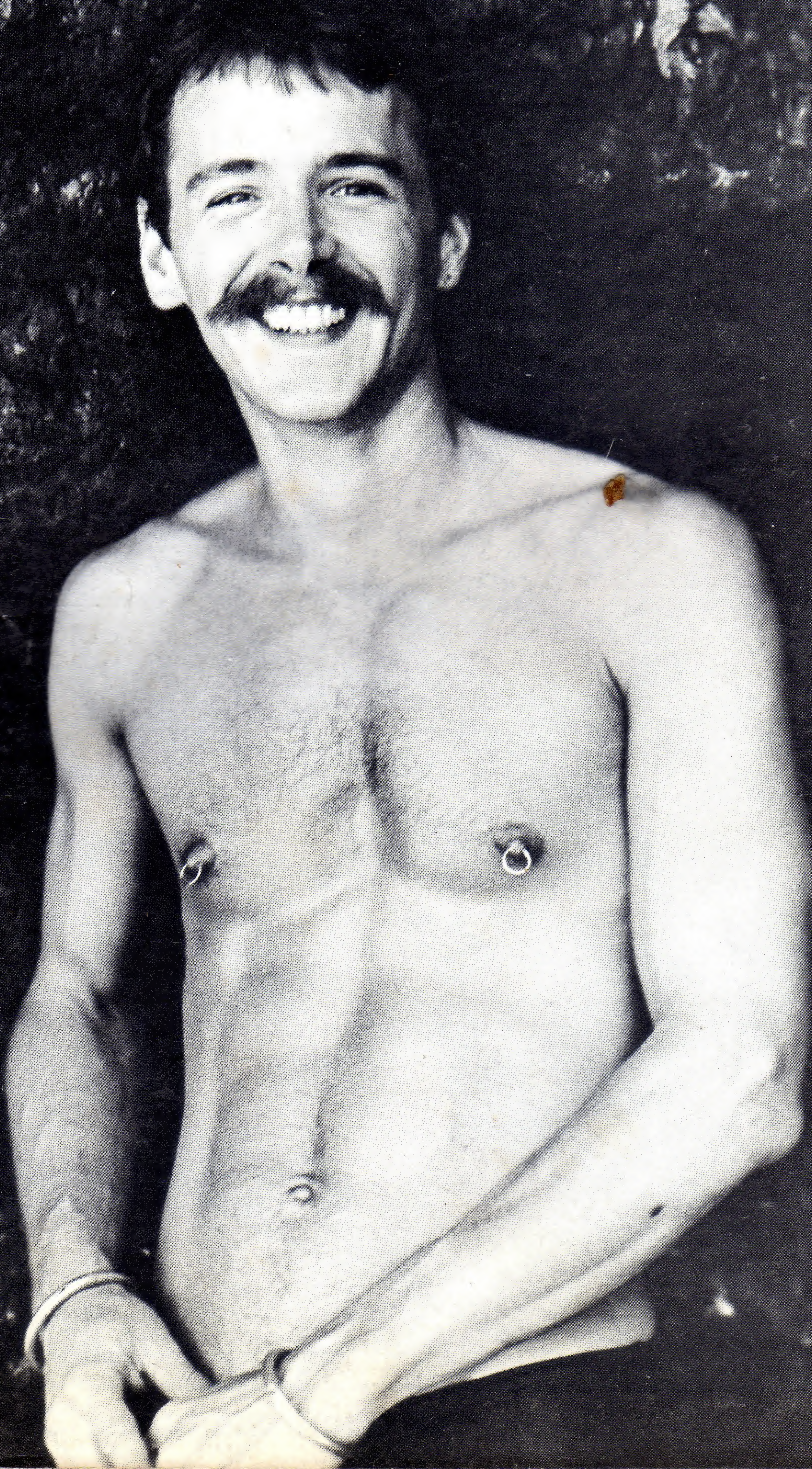
143
COMMUNITY
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NO TAN LINE
Nude Sunbathing

GAY DAY
Pictorial

San Francisco's
NEW WAVE

Travel
SAN JUAN



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Editorial

Paul D. Hardman

On the 4th day of April 1979 Governor Edmund G. Brown, Jr., of California, signed executive order B-54-79. That order declared, in part, that: "The agencies, departments, board and commissions within the Executive Branch of government under the jurisdiction of the Governor shall not discriminate against any individual based solely upon the individual's sexual preference."

The impact of that order has yet to be fully realized, and it can be expected to be great. The reason for it is obvious. The time has come to respond to the demands of gay men and lesbians as a matter of political common sense.

Equally of importance, it is a time when practical politicians who are also men or women of good will, can feel free to respond to their better instincts and reach out to meet the needs of the gay community without fear of reprisal.

Gay people, like all minorities who have been subject to the hate and bigotry of those who control government, have every right to expect action on their behalf. They have a right to be annoyed at delays.

In theory, that sounds good; in practice it seldom works that way. Even men of good will like Jerry Brown have practical restraints put on them. The leaders of his own political party in California, like the Speaker of the Assembly, throw road blocks in Gov. Brown's way on gay issues or other issues, regardless of merit.

It was curious to note that despite the fact that Gov. Brown was already in the process of planning to issue his Executive Order to protect gay rights, statements were made in the legislature and circulated about as if the impetus were coming from the legislature rather than from the governor.

Both Leo McCarthy, as Speaker of the Assembly, and Arthur Agnos, as whip of the Assembly, have had ample opportunity to get legislation through the Assembly, yet their bills consistently die in committees.

When a pro-gay republican attempts to get the same legislation through the Senate, like Senator Milton Marks' S.B. 3, which would protect homosexuals from employment discrimination, it somehow gets sabotaged, only to reappear as a democratically sponsored bill S.B. 18, as introduced by Senator Roberti.

Gay men and lesbians would have to be considered rather naive if they are expected to believe that a combination of the three most powerful men in government, the Governor, the Speaker of the Assembly and the Whip of the Assembly cannot get pro-gay legislation if they really wanted to.

It is important to realize that Jerry Brown, as Governor, on his own, took the

risk of issuing an executive order, despite the failure of the legislature to act. He took the risk and should get the credit.

Now that the California Supreme Court has just handed down a very favorable decision in the *S.F. Gay Law Student v. Pacific Telephone & Telegraph*, which prohibits discrimination by the state government and by public utilities, only the legislature has failed in its duty to the homosexual community.

The only rational approach to the legislature and its members when they come up for re-election is simply: "What have you done for me lately", it may be the only language they really understand.

The executive order just did not happen. It all began a few years ago with the actions of the National Committee for Sexual Civil Liberties which maintains national surveillance on issues affecting human sexual freedom. They have an eastern headquarters at 18 Ober Road Princeton, New Jersey; and its west coast headquarters at 1800 North Highland Ave., in Los Angeles.

Headed by Thomas F. Coleman, Esq., of L.A. and Dr. Arthur C. Warner, of Princeton, as Co-Chairman, they have among the many leading individuals in the country a man who works for the Governor of the state of Pennsylvania, Anthony Silvestre.

In 1976 Silvestre approached Milton J. Shapp, then Governor of the State of Penn. and got him to write a Dear Jerry letter to the Governor of California. Since I was a part of the project, as a member of the National Committee, I received a copy of that letter dated February 17, 1976.

It was sent, as the first line of the letter states "... at the request of Thomas F. Coleman. ..." The letter goes on to compliment Governor Brown on the efforts being made on behalf of gay people in California, while recommending that the Governor go even further and implement the protection of gay people through the issuance of an executive order. The Governor went on to point out that he had issued such an order in April of 1975, and that they were successful in Penn. in coping with the new problems.

Perhaps it is time to reveal that as early as February 1976, I personally was in direct contact with the Governor's office as a member of the National Committee to encourage Brown to act at that time. Gov. Brown has always been highly supportive of the interests of oppressed minorities. His interest in gay rights is typical of his general humanitarianism.

There can be no doubt that Gov. Brown's appointment of Rose Bird as Chief Justice is a part of his over-all philosophy of humanism. The Bird Court has proven to be enlightened and in the

forefront of human rights.

It was the Bird Court which, for the first time in judicial history, accepted a challenge against a popular initiative. The Supreme Court accepted the challenge, which the Pride Foundation presented against the Briggs Initiative, when Senator John V. Briggs first attempted to launch his hate initiative against gay school teachers.

Behind the scene in the Governor's office, where the most important planning is done, are such understanding and sympathetic human being as J. Anthony Kline, who is the advisor on Legal Affairs.

It is through the efforts of Tony Kline that the Governor is able to implement his executive order and to assure judicial appointments for minorities, including gay people who are qualified.

I had the pleasure of meeting with Kline at a lunch with Tom Coleman and others of the National Committee for Sexual Civil Liberties in L.A. on the 19th of June 1979.

Without encouraging direct quotes, it is fair to state that he let it be known that Gov. Brown recognizes the need for gay rights and will do all that he can as governor to bring it about.

Kline, speaking for himself, took note of the great success gay citizens have been having organizing political strength in various parts of the state. A fact, he pointed out, not lost on politicians running for office in various areas of the state.

At the L.A. meeting on the 19th of June, the National Committee was able to introduce a representative of the Governor of Penn. The Governor of Penn. is now a Republican, Dick Thornburgh. The fact that it was possible for the gay community to enjoy the peaceful transition from a Democratic to a Republican Administration, without difficulties, was of great interest, especially since there was very little fuss made on the issue in the state press.

Thomas C. Coleman expressed great pleasure at the meeting with the Governor's aide and told Kline that "It is apparent that Governor Brown, through his executive order and his nomination of gay attorneys to the State Judicial bench, more than any other politician in the country has demonstrated true leadership in the area of human rights."

Returning compliments, Kline indicated that the Governor was aware of the effective work being done nationally by the members of the National Committee for Sexual Civil Liberties.

What seemed by this time to be a meeting of the mutual respect society broke up with a commitment from the Governor's office to keep in close contact, and the promise of another meeting in the near future.

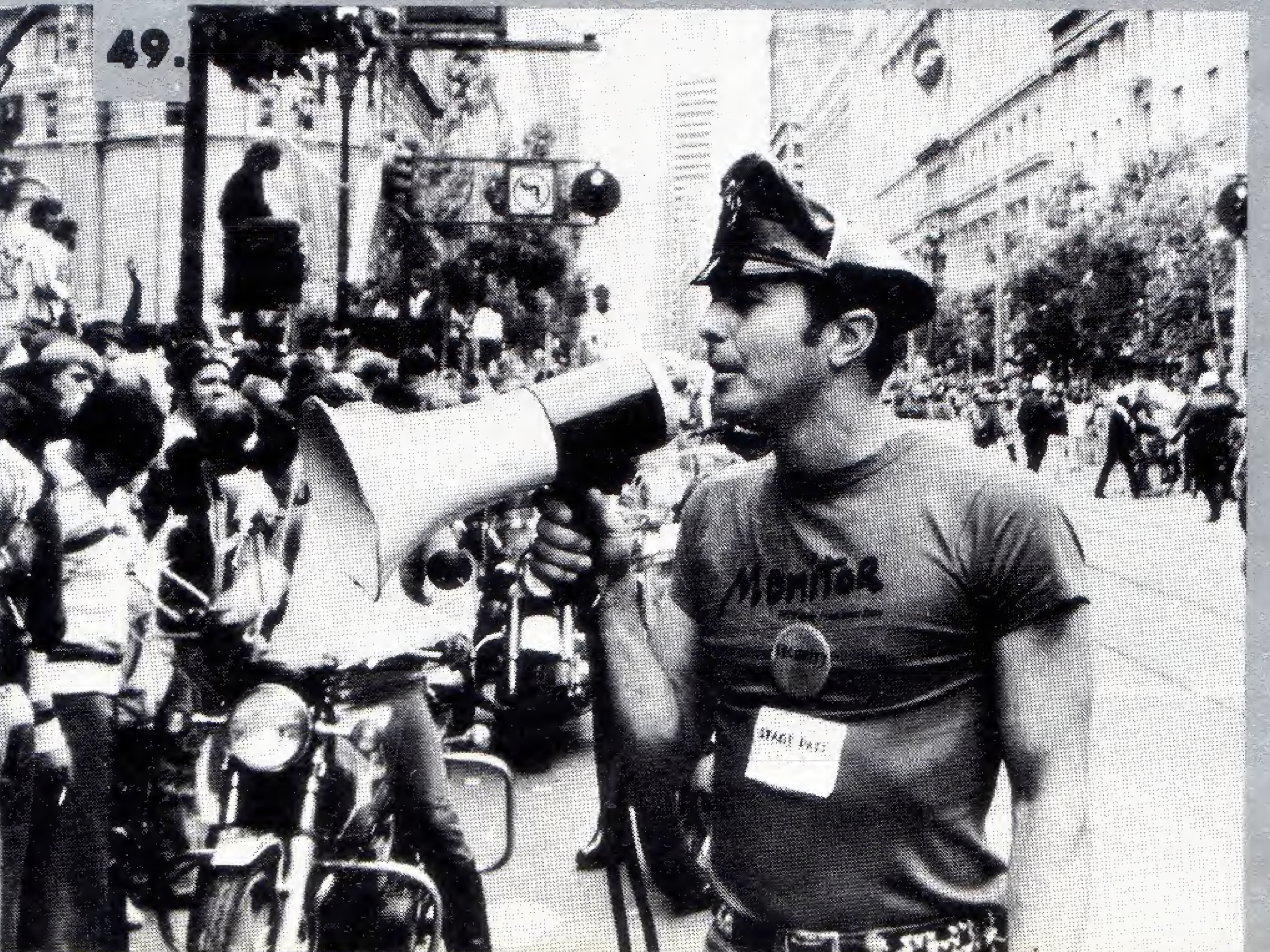
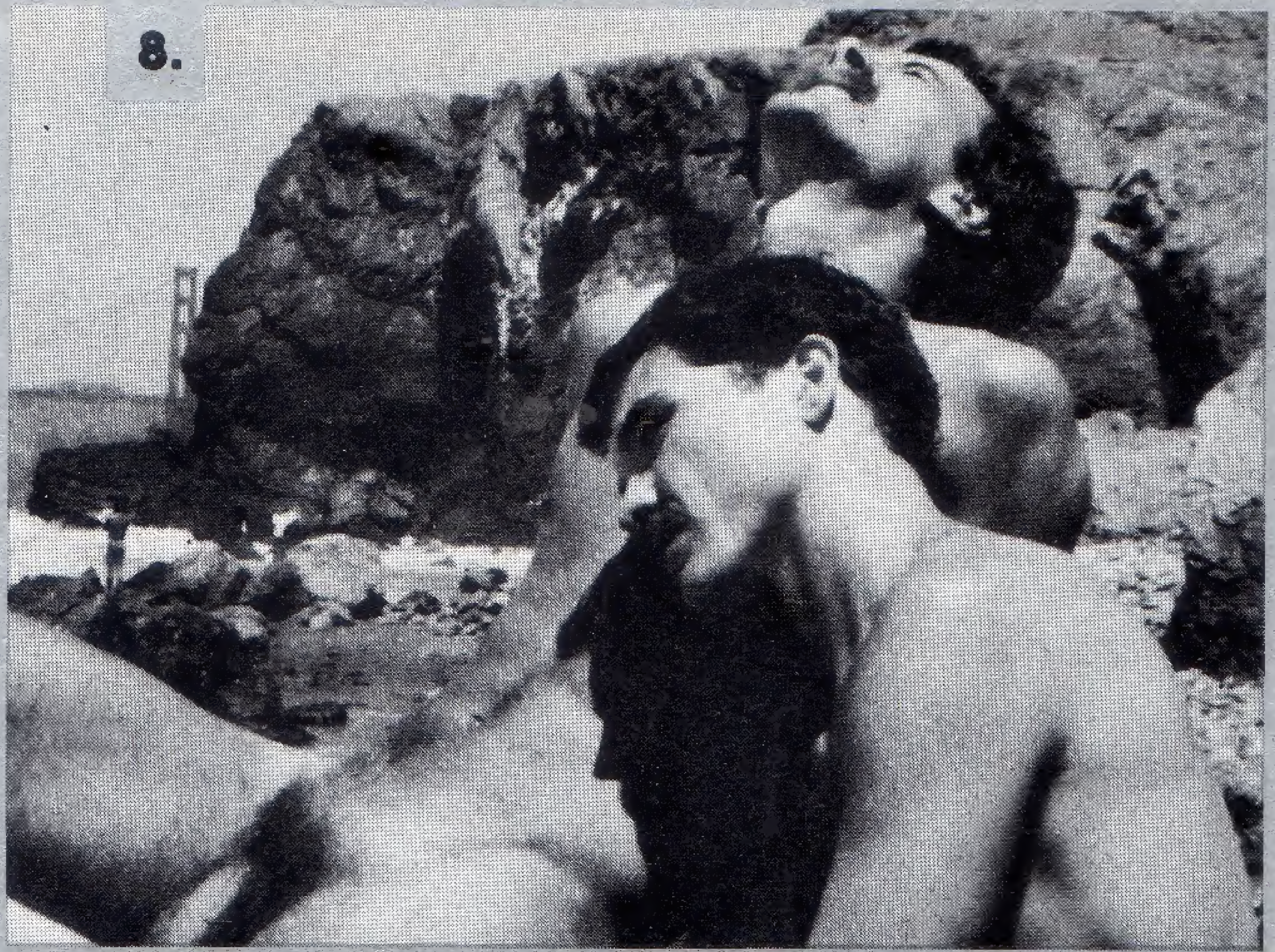
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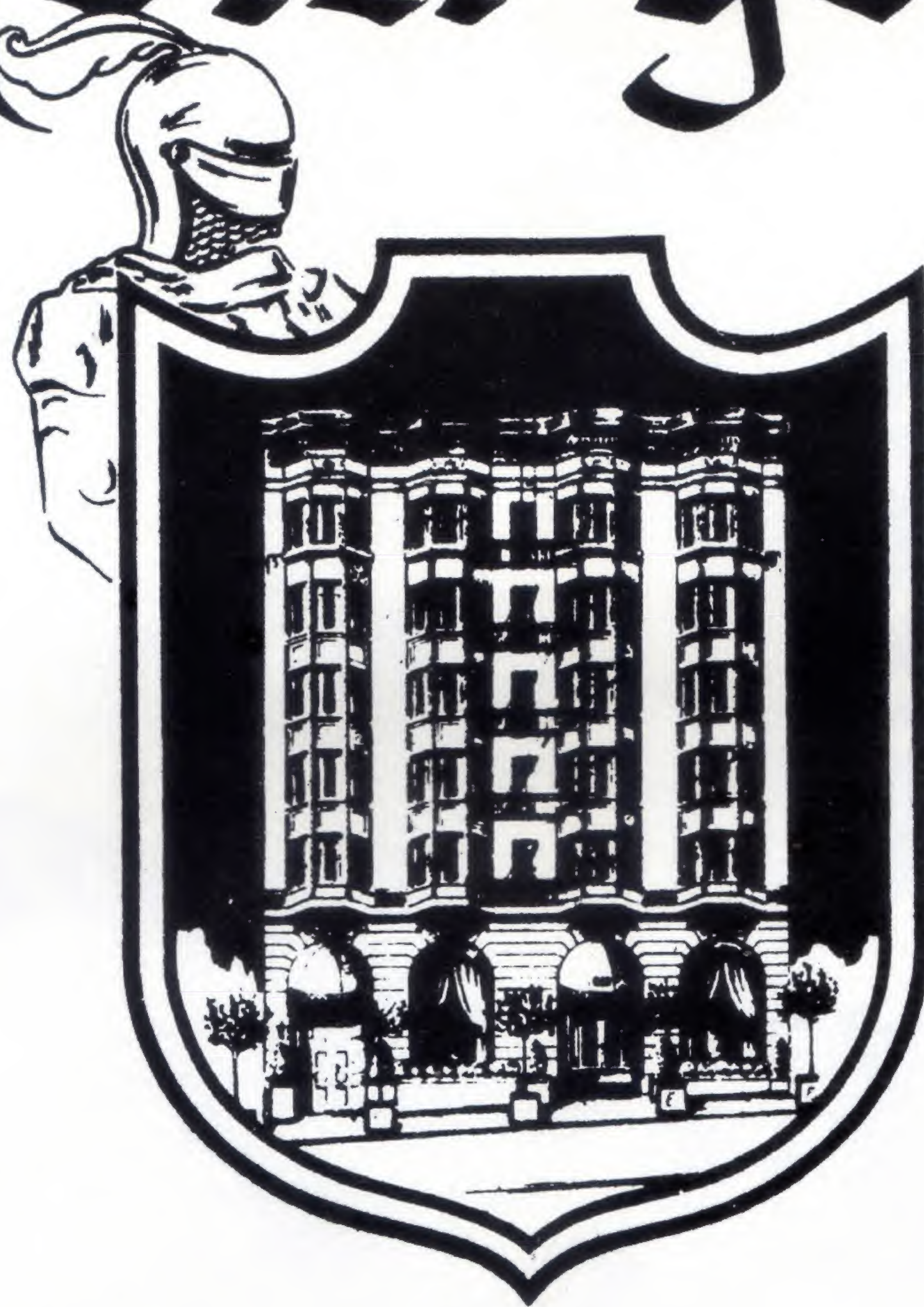
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Nude sunbathing is such an accepted fact of life in San Francisco that it hardly is ever a topic of conversation. Almost unnoticed, therefore, was a recent policy change by the State of California's Director of Parks which has formalized nude sunbathing *almost*.

Russell W. Cahill, park director, said, "Enforcement of nude sunbathing regulations within the state park system shall be made only upon the complaint of a private citizen," in a memo to all of his staff. "Citations or arrests shall be made only after attempts are made to elicit voluntary compliance with the regulations." This means

No tan line



that according to a department spokeswoman Gene Cone, "If a ranger gets a complaint and goes over and tells someone to put his clothes on, and he does, that would be the end of it." Until now, a ranger could (without a complaint) arrest a person sunbathing nude on a federal beach. Needing a complaint to make an arrest is the important element, for at remote beaches such as **Land's End** where these photos were taken one would be hard pressed to get anyone to make a complaint . . . they are all nude, themselves.

In fact, Land's End has become a tradition, a sort of secret place—where maybe 50,000 people are in on the secret. Near

the famous Cliff House and Sutro Baths ruins, Land's End daily has hundreds of nude sunbathers year-round and right inside the city limits. Land's End is one of a half dozen such beaches in and around San Francisco that feature nude sunbathing.

The one beach in the state that has caught the most controversy is San Diego's municipal Black Beach, which for a time was the only officially designated nude beach in the country. Recently, that city voted to rescind that status and arrests soon followed. Opponents of the arrests cite the extra costs of law enforcement officers patrolling nude beaches, an

argument that Cahill calls "a good one." It is he says, "... a victimless crime at worst and certainly an innocuous action."

On our trip to the beach to catch the sun and avoid a tan line, Gay Life invited artist Sybil, waiters Mike and John from Hamburger Mary's, artist Lou Rudolph and Billy, Sybil's boyfriend. Scores of sunbathers were out in their altogether enjoying the sun, both men and women, straights and gays, in a non-sexual, low key atmosphere of good fun and good health. Now you can join them knowing at worst that a park ranger might request that you put on a bathing suit . . . which you can always take off later. After all, who wants a tan line? ●

Photo by Jim Moss







photo by Jim Moss

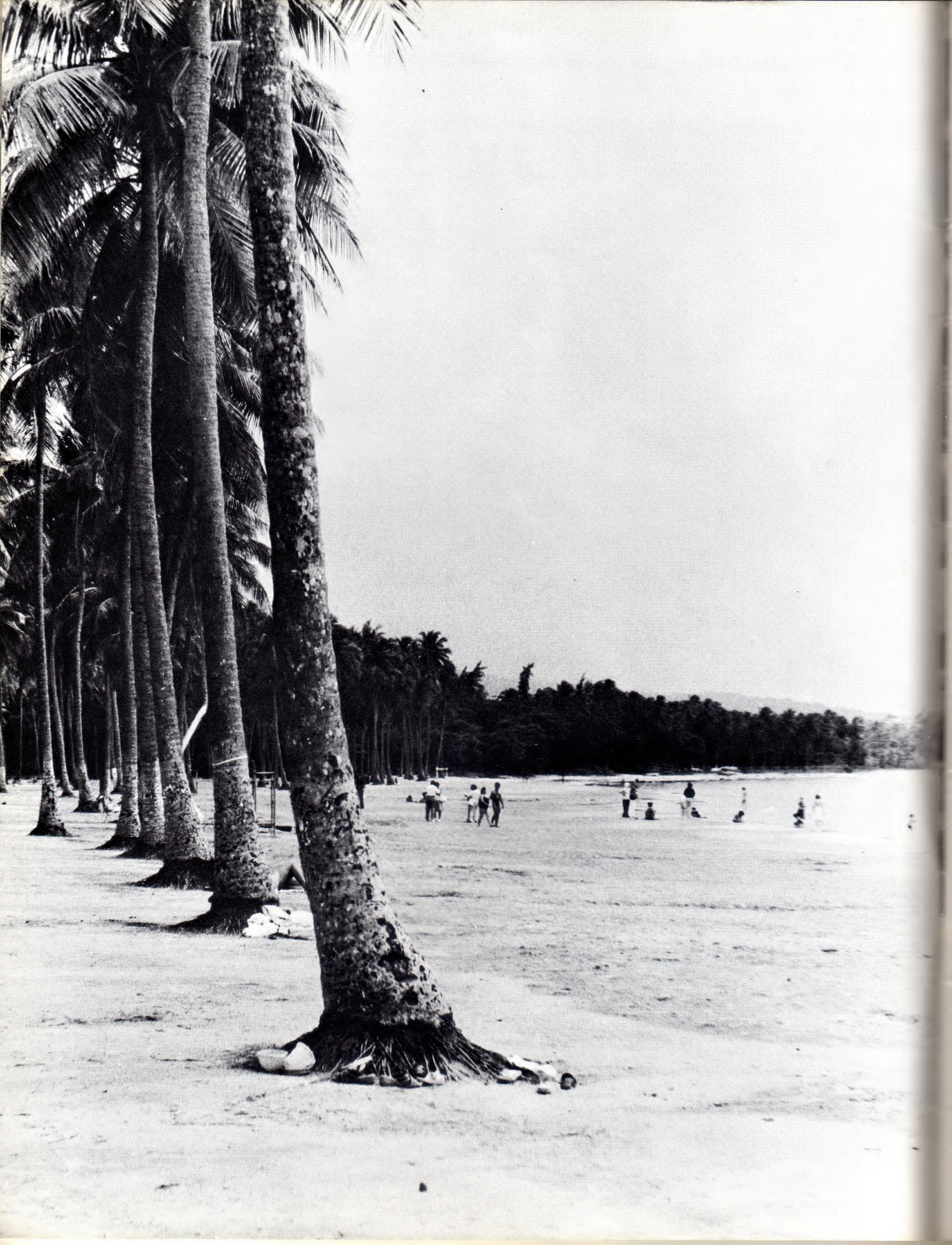




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LYING between the Atlantic and the Caribbean is an island 100 miles long and 35 miles wide. This island has beautiful beaches, a year-round tropical climate, a metropolitan center equal to any large city in the U.S. and a night life that won't quit.

The island is Puerto Rico and the city is San Juan. A favorite vacation spot for the Eastern part of the country, but rarely visited by the Western section. Puerto Rico has the beaches, night life and large hotels that Hawaii offers, but with the Spanish influence it has a special European quality that Hawaii doesn't.

San Juan is the oldest city in American territory. Puerto Rico was discovered by Columbus in 1493 who used San Juan as a fortress to defend its territory against European powers. The city has grown and now occupies a large metropolitan area, but the original section of the city is still preserved. Old San Juan is a seven-block-square area that has been restored and set aside as a historic zone. The zone is protected by El Morro, a fort built in 1591 with a wall that originally surrounded the city.

Old San Juan offers the tourist many fine shops and excellent restaurants. For the gay night life **The Abbey** at 251 Calle Cruz is always a fun club to visit. The dance area is not very large, but the crowd is fun and the music loud. On Wednesday night The Abbey offers its guest an hour drag show. The show includes music and comedy. The act is done in Spanish, but the language is universal and one can usually figure out what is going on. The club is membership, but the tourist can always get in. For a non-member the price is \$5 which includes two free drinks. The Abbey is open seven nights a week and the price also includes the show if your visiting on Wednesday night.

The clubs in Puerto Rico are fashioned after those in New York City. Therefore, if it's hot in New York you will find it in San Juan. The bars and clubs are open all night with no closing laws. The drinking age is 18, but usually it's not enforced. The music is again current with New York and always accompanied by a light show. Drinks cost between \$1 and \$1.50 during the day and \$1.75 to \$2 at night.

San Juan is also known for its casinos. Most of the larger hotels have casinos with tables and slot machines. Some of the better casinos are at the **El San Juan** and **The Palace Hotel** in Isla Verde and the **Holiday Inn** and **Sheraton** in Condado. During the day shirts and shoes are required and in the evening men are required to wear jackets.

San Juan is divided into many sections which the locals will refer to when giving directions. There's Old San Juan at the end of the peninsula, Condado (new San Juan) and Isla Verde. Condado is where many of the gay hotels and clubs are located and where most of the tourist hotels are located. Isla Verde is near the airport and has the best beach area. The beach is protected by a coral reef which calms the water and allows for some good swimming. The water is very clear and always near 68 degrees. When on the beach for the first time beware of the sun. It is very hot and for someone without a tan the maximum exposure should be limited to one hour.



San Juan by Fritz Heaton

Puerto Rico has many fine beaches to choose from and with the hot weather it's a good place to cool off. The average temperature in San Juan is 89 degrees with high humidity and it usually rains everyday. With this type of climate light clothing is required all year. Light clothing is also required for the discos. Although they are all air-conditioned, after a few dances the humidity begins to take effect.

The **Atlantic Beach Hotel** is a good gay hotel which is located on the beach in the Condado section of San Juan. The hotel includes a deck bar and restaurant overlooking the beach, where you can always find some nice scenery. The top of the hotel features a hot disco called Stars, the most popular gay disco in San Juan. The decor is modern Tutankhamun with a pyramid shape roof. The disco has two bars, one inside near the dance floor and one outside with a beautiful view of the city. The dance area is very large and sits under the pyramid roof. The music is all disco and the sound system and light show all combined makes it the one disco that must be visited. There is no membership and the cost is \$4 on weekdays and \$6 on the weekend. Again two drinks are included in the price of admission.

The hotel is centrally located and the rates are reasonable. During the summer season a single room is \$20 to \$25 and a double is \$30 to \$35. The winter rates are a bit higher, \$28 to \$43 and \$35 to \$50 respectively.

Also in the area is **Arco Blancos**, a guesthouse with a nice bar in the courtyard. Arcos is off the beach, but does have a nice swimming pool. The oasis bar is very friendly and a good place to relax before going to the discos. Arcos is in the Condado area at 10 Carrion Court and offers some special vacation plans. It is more expensive than the other hotels, but at Arcos you receive that personal touch.

San Juan offers the gay visitor many gay bars to visit other than the disco. For those

looking for the back room bars there's **The Penthouse** in Condado which also has movies, the **Lion's Den** in Old San Juan and a real fun bar called **The Blowhole** also in Condado. For the visitor who wants a more relaxed bar there's the **Main Street Bar** in Old San Juan and **Michael's Thing** in Condado.

The gay community is very large in San Juan, but it is not open like San Francisco or New York. It is still something done behind closed doors and not in the public eye. This is why most of the clubs do require memberships.

After you discover San Juan it's a good idea to venture out into the countryside, which is very different than the big city life. Still very rural you can find some beautiful deserted beaches only 30 minutes outside the city. Luquillo Beach is about 40 minutes outside San Juan and is a beautiful beach lined with palm trees. Also near Luquillo is the El Yunque Rain Forest, a tropical forest located high in the mountains. The forest offers a beautiful two mile hike to the vista point which gives you a view of both the Caribbean and Atlantic coast.

For a quiet weekend trip or just a day for shopping the U.S. Virgin Islands is an ideal place to visit. Only a thirty minute plane trip from San Juan and for very little money. Most of the local airlines offer a couple package which allows two to fly for only \$63 round trip. The islands are beautiful and except for the seaport towns very natural. The major tourist islands are St. Thomas and St. Croix.

The U.S. Virgin Islands are duty free and therefore liquor, tobacco goods and jewelry can be bought at reduced prices. There are limits on amounts that can be brought back into the States, but the savings are worth the visit. The islands are a favorite visiting place for the gay tourist, but there is very little in the way of gay hotels or bars. The same is true for Puerto Rico. All the gay activity is in San Juan and very little can be found outside the city.

One of the larger discos that can be found in San Juan is **Bachelors** in the Santurce section of the city. Hidden on a side street, Bachelors had one of the largest crowds found in any of the large clubs. Again the club is membership, but a non-member can get in for \$4 on the weekdays and \$6 on the weekend. This club had the largest dance area and the loudest disco, but the light show was very bad. Bachelors is noted for being the best pick-up bar.

San Juan is a beautiful city and the people are very proud. Like any big city you have your industry and poor districts, but over-all it's a wonderful city to visit. The Spanish influence is more prominent than the American, even though Puerto Rico is a commonwealth of the United States. Therefore you will find the people using more Spanish than English, except in the tourist spots.

The best time to visit the island is December thru March. This is when the climate is mild and not as humid. However, this July Puerto Rico will have its largest tourist trade ever with the Pan American Games being held in San Juan. This mini-Olympics will attract people from all over the world, which should make San Juan a hot town to visit. Pan American Games or not, San Juan is one hot town that shouldn't be missed.



film: The Consequence

by Fritz Heaton

Portraying gay people in a normal life-style is seldom shown in films dealing with the subject. The industry is making some improvements in this area, but stereotyping is still a common occurrence.

A new film, **The Consequence**, has done away with all stereotypes and shown a gay love affair as a beautiful and tender experience.

The Consequence is a German film and director Wolfgang Petersen has treated the subject with extreme sensitivity.

The story concerns an actor, Martin, played by Jurgen Prochnow, who is convicted of having sex with a fifteen-year-old boy. Martin is sent to prison where he meets Thomas, Ernst Hannawald, who is the son of a prison employee.

The men in the prison decide to put on a play, with Martin playing the father in the story and Thomas being chosen to play his son. The two meet at rehearsal, where Thomas instantly falls in love.

Martin is naturally apprehensive of becoming involved with Thomas, because of the age difference, and therefore tries to ignore his feelings. Thomas is very persistent and hides away in Martin's cell, where he isn't discovered by Martin until the doors are closed for the night. At this point Martin breaks down and the two spend a

beautiful night of love-making. They both fall hopelessly in love and must continue their love affair through letters.

Thomas is a very beautiful young man and the story portrays him as being innocent and new to the gay life-style. However, as the story continues his innocence slowly disappears, and he becomes hard and cold towards life.

After months of writing letters, Martin is released and the two are reunited again. They find a house together and all seems wonderful until Thomas' father decides to have his son arrested and sent to a reform school for being a fag. Here is where Thomas loses all his innocence and beauty. The other boys at the school are extremely cruel and they all continue to make fun of him because he's gay.

In one scene the boys are asked by their mean and hateful instructor, Mr. Diethelm, to take Thomas along when they visit Babette. Ms. Babette is the local country girl who enjoys having sex with the entire gang. Thomas is forced into taking his pants off and once near Babette, he fights off the gang and runs away to find shelter.

The Consequence has some beautiful scenes which were done by photographer Jorg-Michael Baldenius. The film was shot in black and white, which makes some of the scenes even more moving than if they were done in color. The entire film is in German with English subtitles,

which are hardly noticed once the movie becomes involved. The screenplay is by Alexander Ziegler and Wolfgang Petersen, from the novel by Alexander Ziegler.

The film continues with Thomas escaping from the reform school and running away to Germany. Most of the film takes place in Switzerland so Thomas must stay out of the country until he's 21 years old. The story becomes involved at this point and the two are forced to accept some unpleasant situations.

The Consequence is a very well done film and the acting is superb. Special attention should be given to Ernst Hannawald (Thomas) for making the transition from the innocent lifestyle to the hardness of reality. The film explores the problem that many gay people must face, and that is, the right to live as they choose. Throughout the film, society continues to put up blockades to stop the love that Thomas and Martin had for each other, eventually destroying that love.

The Consequence is a film that everyone should see, to experience the love and pain that two lovers must go through to exist in society. It's a tender love story that will have you thinking about it days after you see it.

The film is now making its American debut in San Francisco. The Consequence is a Libra Films release and is showing at the Lumiere Theatre on California Street.

Radar Jeans



The newest in disco clothing is lame. And the latest design in this flashy fabric is Radar's new jeans by Gilbert. Cut along the lines of Fiorrucci's stylish pants, these jeans come in gold, hot pink, electric blue turquoise and fucia. Available at Joseph Magnin's and other stores around the country for about \$65 a pair.

photo by Mark Rennie

Singer Camille O'Grady works it out with David in the new lame jeans by Gilbert. Be sure to avoid retinal damage under disco lights when wearing these flashy, reflective pants. Radar jeans are definitely beyond vision.



photo by Mark Rennie



photo by Mark Rennie

Cosmetic Surgery

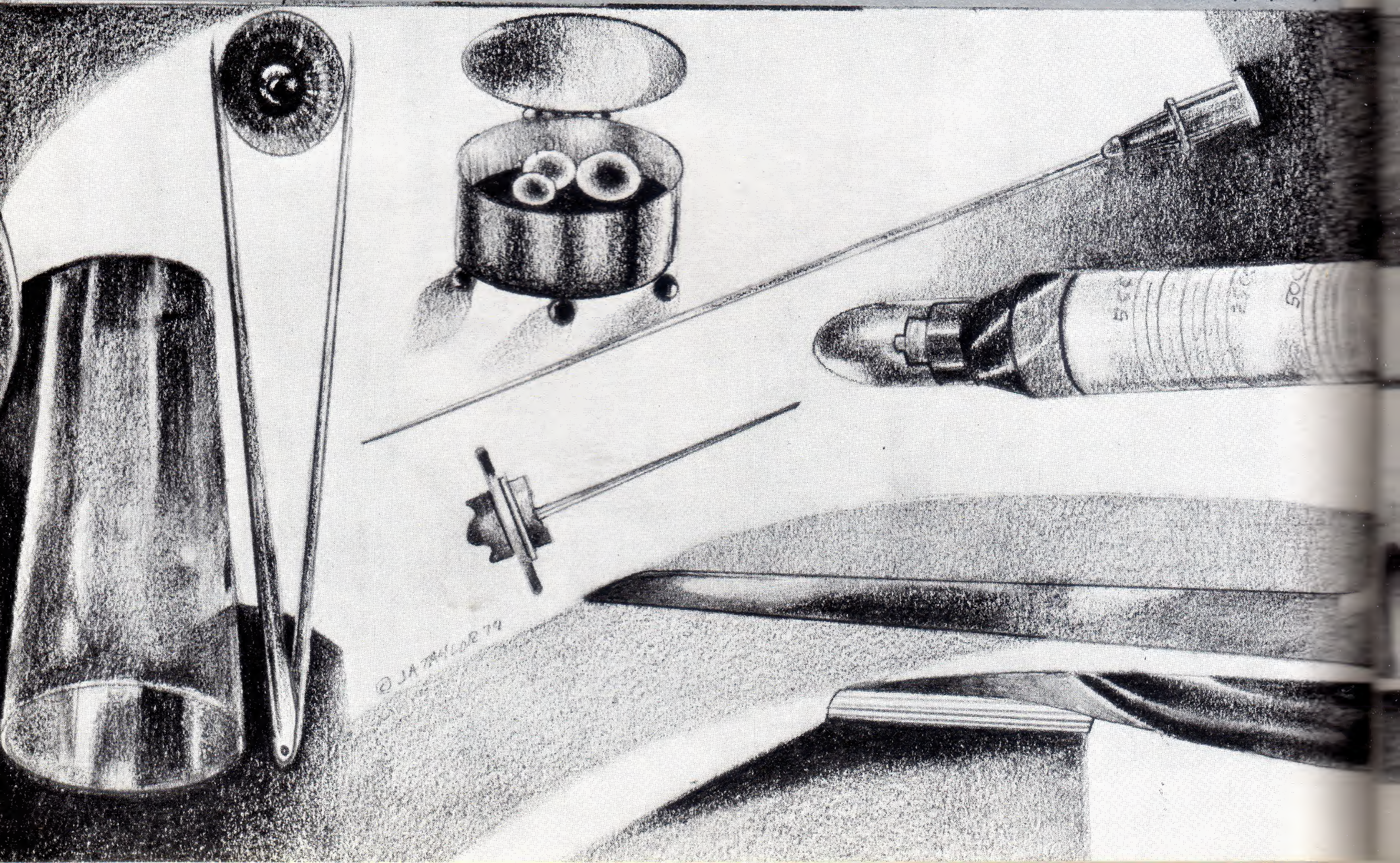
by Alexander J. Desy

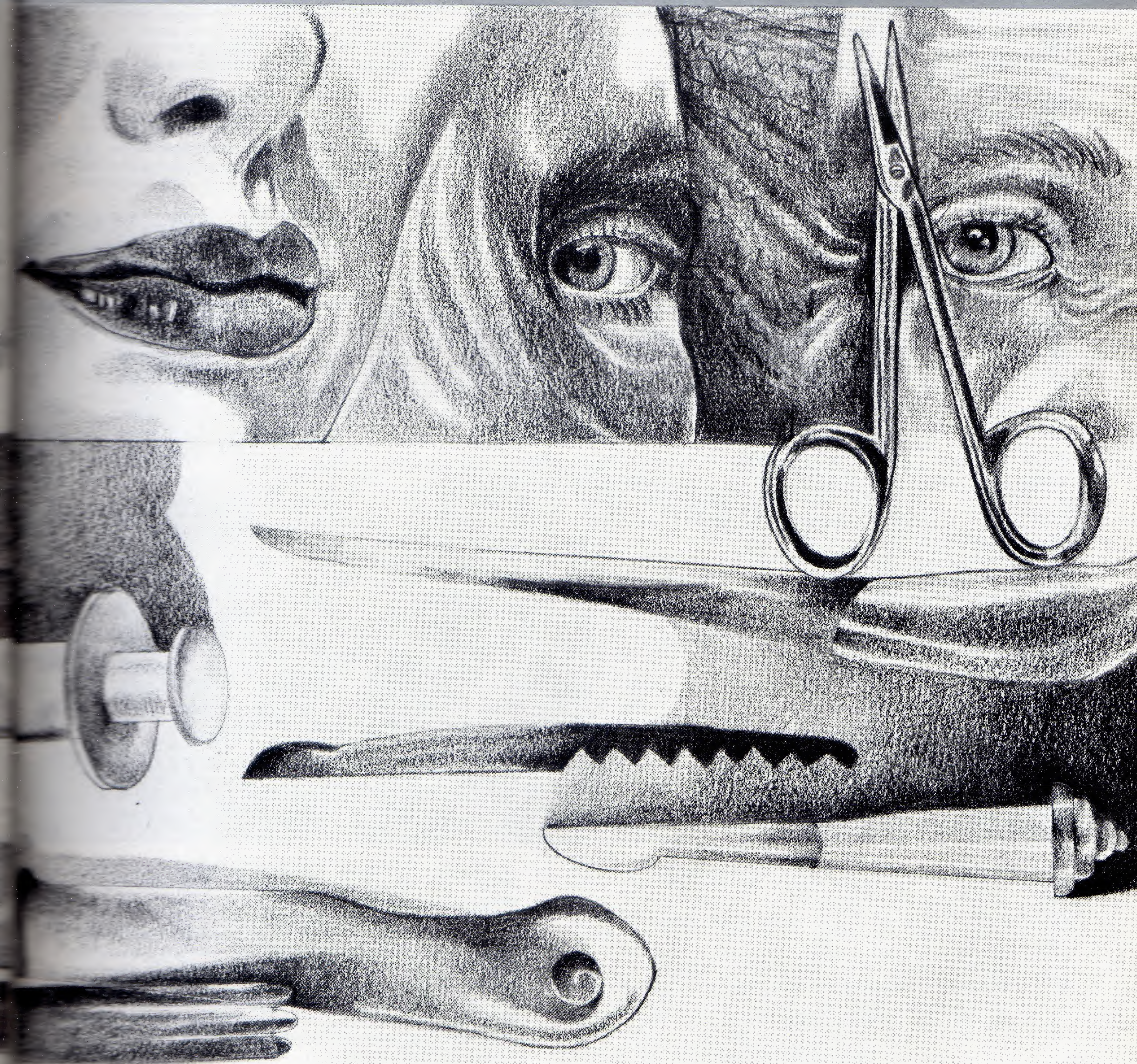
THIS year, as many as one and one-half million surgical operations will be done in the United States purely for reasons of appearance. Any alteration of the outer layer of skin falls into the category of "cosmetic surgery". Today medical science has advanced to the point that almost anyone desiring cosmetic surgery can obtain it economically and with a minimum of discomfort. The many surgical methods now in use for correcting or altering the skin vary from major reconstructive operations to minor corrective procedures.

According to Dr. Richard Coburn, a leading Manhattan plastic surgeon, "It is important to realize that these operations are, and always have been, 'unisex'. 20 to 25 percent of all operations performed are now done on men as compared with 5 to 10 percent ten years ago." Dr. Coburn also went on to say, "If having an operation will increase a person's self-confidence, why shouldn't they_"

Provided you can afford it, anyone who really wants it should have it. The important thing is to examine why you want it to be sure your motives and your expectations are realistic. Cosmetic surgery is quite safe. Most operations are performed under local anesthetic so the major risk of anesthetic complications is greatly reduced. Since safety isn't a big consideration here, what is_ Your motives should be the prime consideration: For some, psychology enters the picture. They may exaggerate the role of a cosmetic defect plays in their personal emotional life. In these cases, the surgeon who can probably correct the defect anatomically, cannot correct the underlying psychological or social problem. Don't forget that complications tend to occur in plastic surgery in direct proportion to the amount of surgery performed. The more surgery, the more risks. One surgeon believes not only in psychological preparation, but physical preparation as well. "Before and after treatment consisting of a vitamin and mineral supplement for several weeks prior to surgery plus a minimum of 400 gms. of

Illustration by Jerry A. Taylor





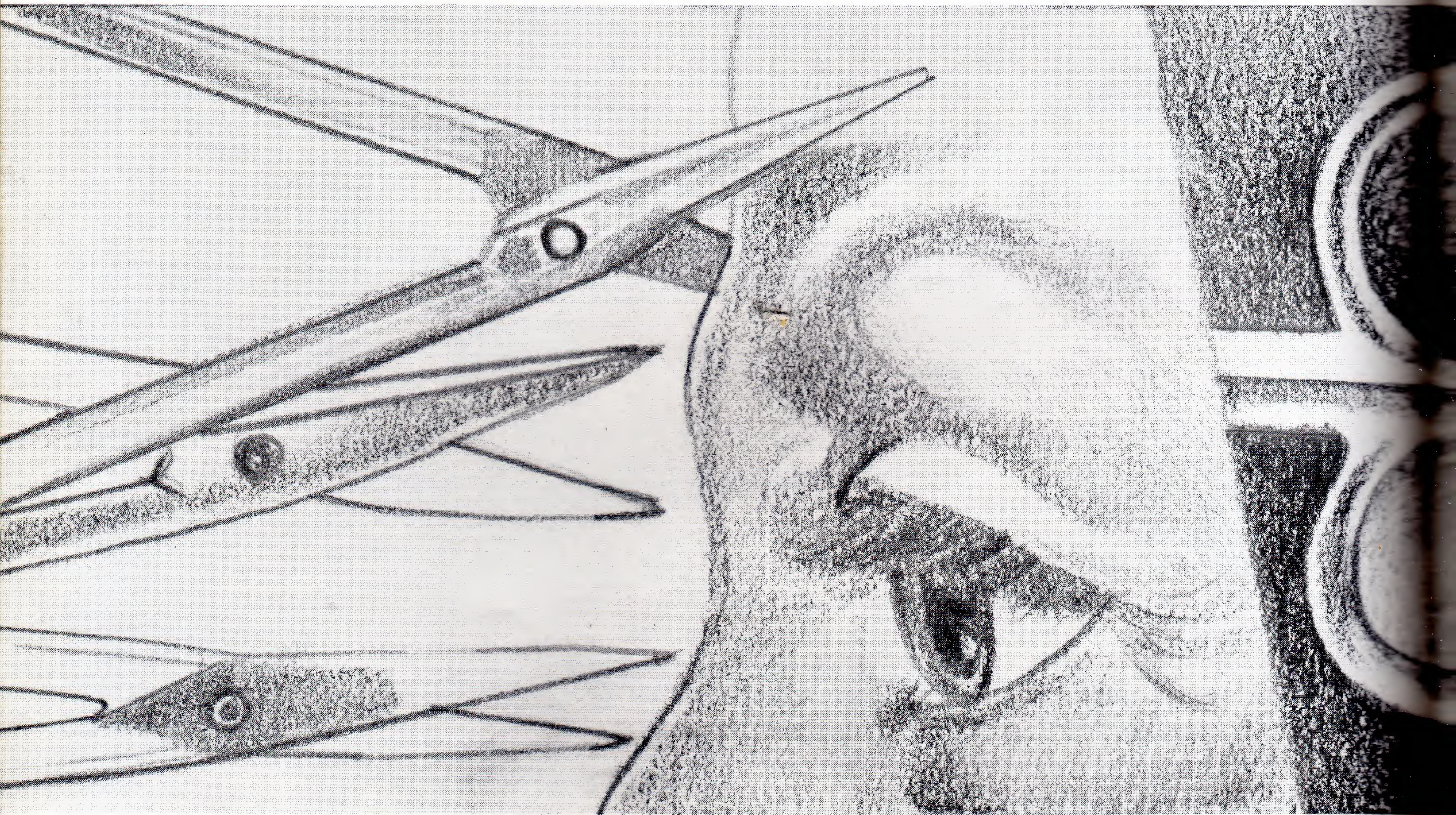
vitamin C—an invaluable aid in promoting healing.”

It can be difficult to assess just why you feel you need surgery, but if you are generally happy with your appearance and not preoccupied with your looks in total, and if you have one particular feature or flaw that you've been very dissatisfied with for a long time, chances are you're a good candidate for surgery.

Cosmetic surgery includes these various procedures:

1. Face-lift (rhytidectomy).
2. Eyelid-lift (blepharoplasty).
3. Removing wrinkles, lines, bags, and sags in the lower face, check, and mouth.

your first step should be to find a doctor. Most people find that with something this important, they don't necessarily want to settle on the first and only doctor they see. Consultations are standard procedure in cosmetic surgery. The usual practice is to call your county or state medical society and ask for the names of accredited plastic surgeons in your area, or ask your family doctor for recommendations. The county medical society can usually tell you where the doctor went to school, when, and how long he or she has been accredited if you'd like to consider these factors in making your final decision. You can also get information and referrals from **The Secretary, The American Academy of Facial Plastic and Reconstructive Surgery**, Suite 4008, 2800 Lake



4. Removing neck and skin lines, wrinkles, and grooves.
5. Restructuring the skin, mouth, and face, and reducing or enlarging the chin (mentoplasty).
6. Skin peeling (Chemosurgery), and smoothing out of wrinkles.
7. Skin planing (rhinoplasty).
8. Nose reshaping (rhinoplasty).
9. Reshaping and restructuring the ears (otoplasty).
10. Reshaping, enlarging, and lifting the breasts (mammoplasty or augmentation).
11. Breast reduction (mamoplasty).

Once you've decided to investigate cosmetic surgery seriously,

Shore Drive, Chicago, IL 60657 and **The American Society of Plastic and Reconstructive Surgeons**, Suite 800, 29 East Madison Street, Chicago, IL 60602.

Pick one doctor and make an appointment for a consultation in one of two ways. Some doctors charge a flat fee for the consultation and you're billed for that. Others have a fee that is deductible from the cost of your surgery, should you decide on it. Otherwise you pay the fee. In the latter case, the fee is apt to be more than in the former. Both are fairly common and considered fair.

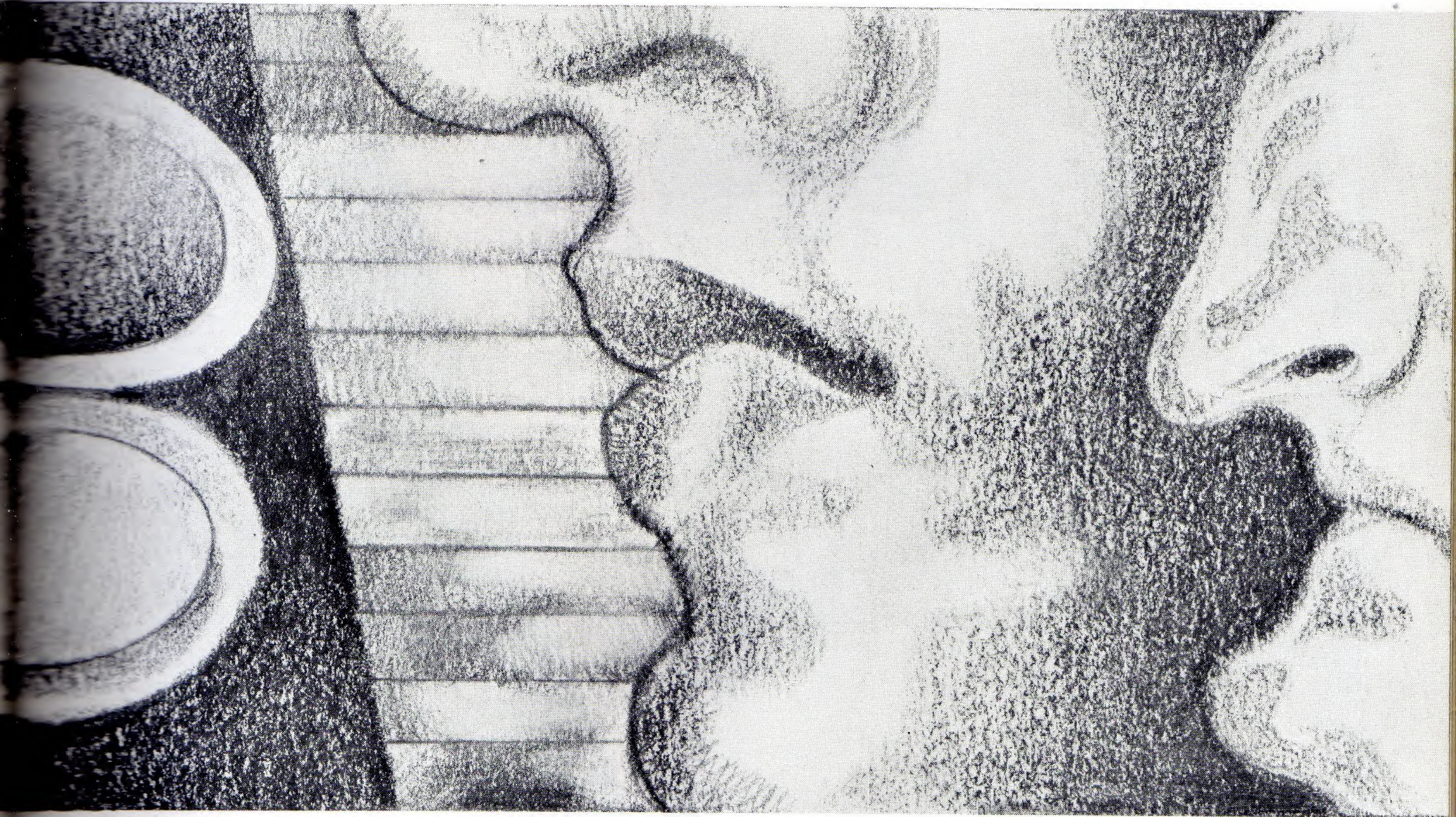
Once you have an appointment, don't go in cold. Make a list of questions you'd like to have answers to so that you use your time wisely. Don't be timid. It's your face and body and your money, so

ask all the questions you want, no matter how silly they may seem to you. Try to get a fix on how you feel about the doctor—whether you could develop a rapport or not, whether you think he or she understands or cares about what you want. If you have questions or doubts as to whether this doctor is for you, see another one.

Don't be surprised if the doctor asks you a few questions, too. Most plastic surgeons are very particular about whom they operate on since a patient with unrealistic expectations can be a problem later on. The doctor will probably ask you why you feel you need the operation and how long you've been thinking about it. He will probably question you in detail about exactly what it is about your nose, ears, eyes or whatever, that bothers you, espe-

may cover most expenses. Some doctors are more inclined to "find" these extras than others. This is something you should discuss with your doctor. In general, the longer the doctor has been practicing and the more well known he or she is, the higher the fees will be. You'll get an idea of the going rate by asking the two doctors you consult what they charge and comparing them.

Fees for cosmetic surgery are almost always due in advance of the operation. Don't feel that your doctor is strange or unethical in asking for payment as much as two weeks ahead. Almost without exception, all plastic surgeons do this for several reasons. Patients often get frightened at the last minute and cancel out. Having you pay for your surgery in advance usually gives the doctor a



cially on a second visit if you've decided to have the surgery.

Cosmetic surgery is expensive. It should be, it's very painstaking work. In fact, some of the procedures, especially on the eye, are said to be some of the most delicate of all surgery. The results are for life, so that should help you pay the price emotionally. Financially, a relatively new income tax law now allows you to take the standard medical deduction for cosmetic surgery. This is a big help for most people. Also, hospitalization does sometimes cover some of your hospital stay. It depends on the kind of medical policy you have, and, to some extent, your doctor. If there is any other small work that can be done while you're having your surgery, say the removal of a mole or polyps, your hospital insurance

good idea that you are serious and will turn up for the operation. If you don't, your doctor is in for trouble. An operating room and certain of the hospital's personnel have been engaged, and if the patient doesn't show up, it ties up the hospital facilities. It also damages the doctor's reputation.

Cosmetic surgery is probably the most drastic beauty move you can make. It can also be the most important and successful one. Before you take the plunge, give careful thought to your decision and familiarize yourself with what cosmetic surgery can and can't do. Finally, if you choose cosmetic surgery as the answer for you, don't approach it fearfully; instead be confident, treat it as one of the most exciting adventures you're ever going to have.

Candi Staton

by Richard Dearborn

MANY people feel it's advantageous to manage themselves instead of being managed, the satisfaction of directing your energy instead of being at the mercy of someone else's interpretation. How many times have you said to yourself, "If only I could have done it my way."

For an artist to have any material misrepresented could mean all the difference between commercial success of failure. That is the bottom line. Will our efforts be realized_ Will our actions be accepted_ We all want our messages to be understood as we go about selling our products. We say what we think they want to hear, even taking it to extremes ignoring what we honestly know. Occasionally, what we say IS what we think and feel. When these basic elements meld together you know you've got a winner that's going to hit home.

Home for many artists is where the nuxus of their material is conceived. The ambience generated from how they live can be revealed within their own music. Sometimes, even the lack of a congenial home is the creative cause.

The feelings of love, acceptance and rejection are poured into the lyrics of popular music like cement into sidewalks—where they remain solidified inspite of how much they get stepped on. Though the theme is redundant, the meaning can be experienced as if it was the first time. Each pain or joy contains its own uniqueness and its own disguise.



Candi....

'I've had a lot of experience in heartaches.'

For a singer to understand these feelings she must have experienced them for herself. To be convincing on stage, she must not be embarrassed when singing about these feelings in public, even if they are personal. Candi Station is just that singer. Her songs release the happiness and sadness, the nervousness and the deliberation. It's pure confession for the soul. Just mix it with a dance beat and you'll be able to sweat it all out of your system, as if it was fifteen minutes in the sauna or an hour at the gym.

We recently met with **Candi Station** at the Stanford Court Hotel in San Francisco. At the suite that Warner Brothers used for their presentation were two dozen of the West Coast's best DJs, reporters and promotion people, including Warner Brothers' very own Craig Kostich. It's an unusually warm and sunny day, view from the hotel window is spectacular. As we converse, I realize that Miss Station is an attractive woman and her spirit and honesty are only matched by the brilliance of the day.

As she is now growing into a new level of accomplishment with her music, I feel this is the best way to start our conversation:

Richard: You're now producing your own albums ... yes_

Candi: Well, you have the freedom ... you can get into your own self when you lay your own tracks. Your not singing somebody else's tunes. I can feel myself in the music even before I put the vocals on. You know it's you.

R: And your doing songwriting so you're there from point one.

C: Right, I'm treating it like a baby. I'm involved with the whole production because if I were to take my songs to any other producer he might take a lot of me out of those songs and I don't want that to happen.

R: So how has this new position or role changed your current album_ Have you changed your sound_

C: No, not that much. That voice will never change, (she laughs at her remark). Anybody can produce it and it will still sound like Candi Station. But now I can feel the things I have been wanting to do for a long, long time. So I've put it all in this album.

R: Does the album have a theme to it_ Or a consistency to each song so that they all relate to each other.

C: If there is, it's by chance not by choice. The whole album is like a chance. I was talking to my manager on night when I told him that I felt I could really produce an album. So, when he came to me and said it was OK with WB I got very excited and, I

have to admit, I was scared to death. I started thinking maybe I couldn't do it, but I got over that once I started.

R: Was it never suggested before that you could produce_

C: On my last album, *House of Love*, I asked David Crawford if I could do a couple of things and he flatly turned me down.

R: Was that a thorn in your side_

C: Yes, it was because I felt there were things I could do. But I didn't want to take his job, I just wanted to add some of my own touches like putting in a synthesizer here or a couple of horn lines there. And he said he didn't hear it that way but I said "I do David." so

R: You've incorporated into your music a warm, mid-tempo sound ... an earthy quality is evident in your torch songs.

C: I love that warmth. That's what I'm about. I have that kind of personality and that's the way I project to audiences. I can dig singing hard songs and rough songs but overall, I think you should gently pursue somebody. Not harshly pull them but gently ... then they'll come on their own will.

R: What is your background_

C: Well, I'm a southern girl. Born and raised in Alabama. I even picked cotton with my father when I was small. Later we moved and I graduated from high school in Nashville. During this time I was in a Gospel group, we toured all over. We were like the Jackson Five of gospel. We even had our own outfits and I sang lead. We use to watch other people perform like Lou Rawls and Aretha Franklin. In the early seventies I was singing on my own, but nothing major happened until I joined Warner Brothers.

R: So, *Young Hearts Run Free* was your first national success ... did it surprise you_

C: No, it didn't. I loved the song and I knew from the moment I first heard it that it was a hit ... cause it grabbed me and made me cry.

R: It had a great little story to it. Do you like to tell stories in your songs_

C: Yes, I love it. When I'm sent a song on a cassette I listen to it. If it doesn't catch me then I just don't use it. I like good story lines with good punches. I've changed lyrics, lines and even verses in songs, but never took claim for it.

R: You sing of women in distress. Is this personal_

C: Sure, I've had a lot of experience in heartaches. It hasn't been easy. I'm not married now nor involved with anyone. Most people you get involved with want to put chains on you, see what you're gonna do. I'm about freedom and THAT'S IT! I can't deal with that. So I don't even bother.



R: Do you think your songs reflect a contemporary attitude?

C: With the songs that I have written, yes. This is the way I think . . . this is the way I feel. The song *Victim* was written for me. And though it concerned the personal problems I was having it was David Crawford's creation. I was singing it for him. I was saying his thoughts about love and misunderstanding and people who want to possess each other.

R: Why do you think people possess each other?

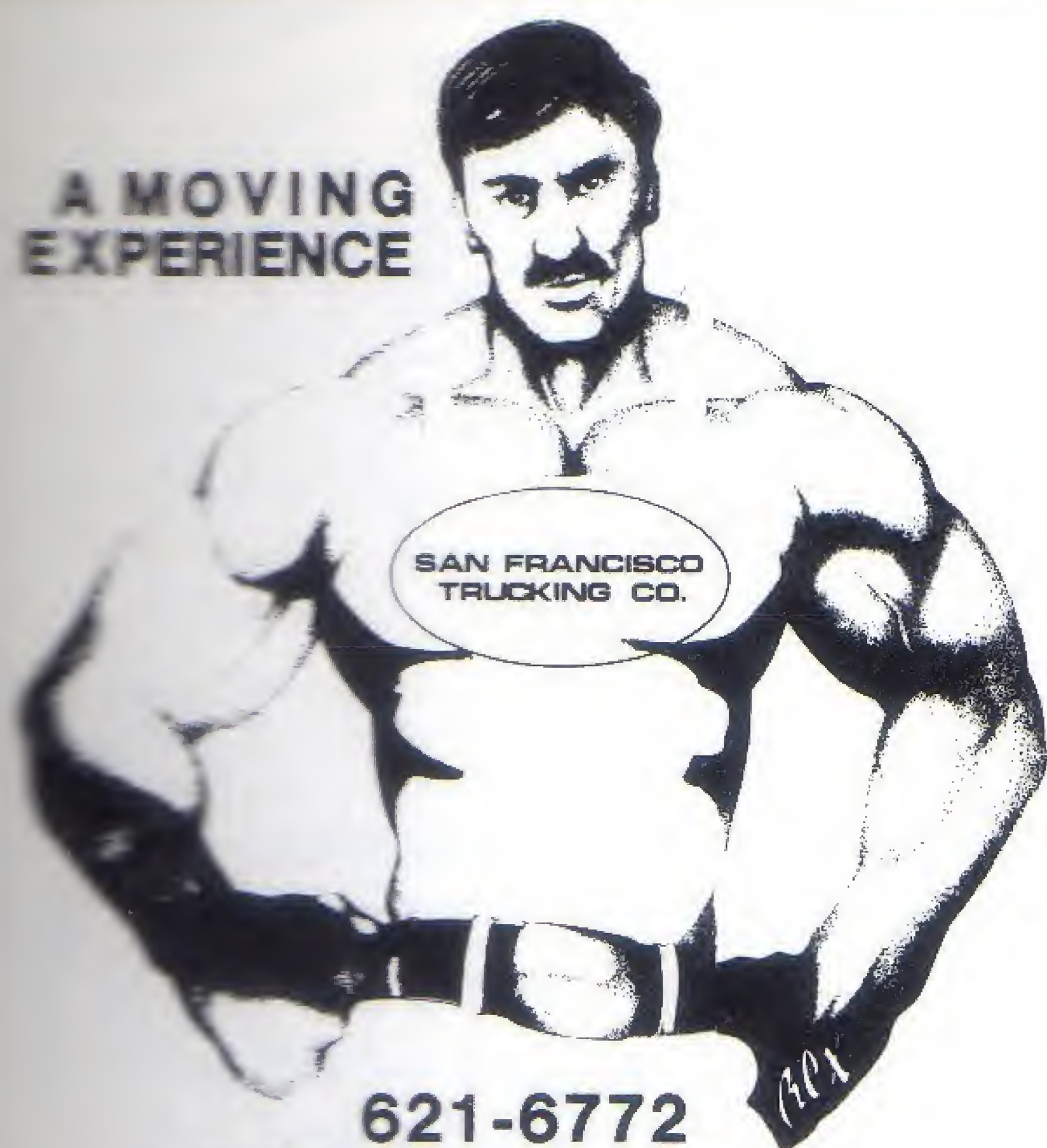
I think it's insecurity. They feel unsure. They don't even know what they want to do so they try to bar you from what you wanna do. They want you to be them. It's happened to me, but I'm not gonna let it be that way anymore. I'm an intelligent woman and I know I can think for myself.

R: Do other female songwriters and singers feel that too?

C: Oh, they do . . . alot do! I think they are tired of being put in chains. I know I have been. I can't stop my career for no guy who wants to tell me to stay home and do only one or two concerts a year. No Way!! My new album is about freedom and that's what I'm about. If somebody loves you . . . sincerely loves you then they will accept what you have to do. That's what love is . . . accepting the other person, totally.



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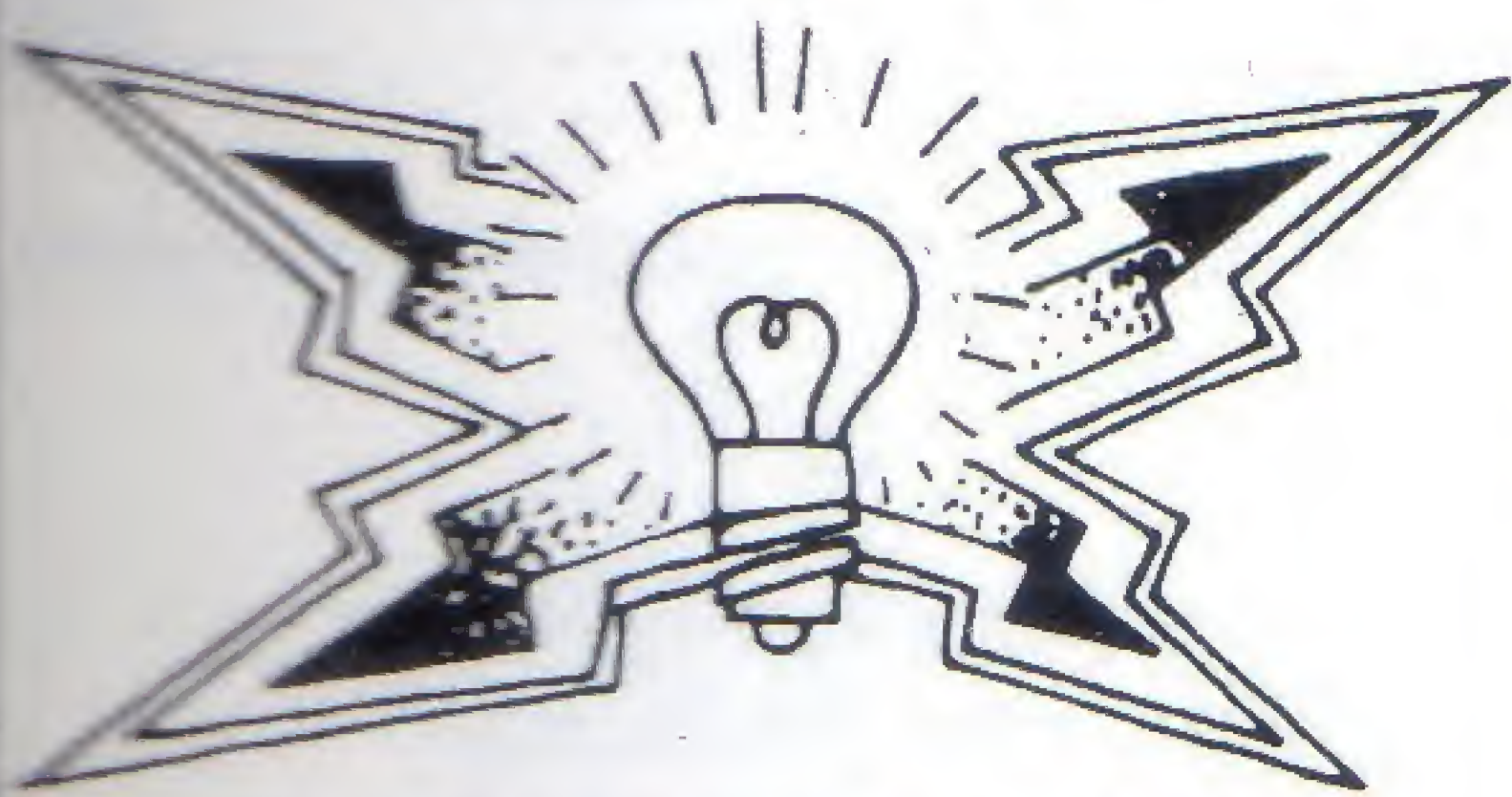
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ON CASABLANCA RECORD AND FILMWORKS



Top of the Heap

by Richard Dearborn

Bad Girls (LP)	Donna Summer—Casablanca
Body to Body Boogie	ORS—Salsoul
Boogie Wonderland	Earth, Wind & Fire/Emotions—CBA
Born to be Alive	Patrick Hernandez—CBS
Candido (LP)	Candido—Salsoul
Can You Feel It?	Cindy & Roy—Casablanca
Come and Get It On	Soccer—Salsoul
Crank It Up	Peter Brown—TK
Disco Choo Choo	Nightlife Unlimited—Casablanca
Do It With Your Body	Seventh Wonder—Parachute
Don't Stop	ISH-TK
Get Another Love	Chantel Curtis—Key
Get Up and Boogie	Freddie James—Warner Bros.
Got to Give into Love	Bonnie Boyer—CBS
H.A.P.P.Y. Radio	Edwin Starr—20th Century
Here Comes That Sound Again	Love Deluxe—Warner Bros.
In the Midnight Hour	Samantha Sang—UA
I've Got the Next Dance	Deniece Williams—CBS
I Was Made For Loving You	Kiss—Casablanca
Let Me Take You Dancing	Bryan Adams—A&M
Let Your Body Run	Francie Simone—BC
Life in Tokyo	Japan—Ariola
Main Event	Barbra Streisand—CBS
Married Men	Bette Midler—Atlantic
Night Rider	Venus Dodson—RFC
Never Gonna Be the Same	Ruth Waters—UA
Oop Oop	Esther Phillips—Mercury
Over and Over	Disco Circus—CBS
Radiation Level	Sun—Capitol
Red Hot/Night Dancing	Taka Boom—Ariola
The Boss	Diana Ross—Motown
The Ring	Savage Lover—Vanguard
This Time Baby	Jackie Moore—CBS
Tryouts for the Human Race	Sparks—Electra
Undercover Lover/Don't You Want My Love	Debbie Jacobs—MCA
Want Ads	Ullanda—Ocean
We All Need Love	Troiano—Capitol
When You Wake Up/Rock/Chance	Candi Staton—Warner Bros.
You Can Do It	Al Hudson—MCA
You're Gonna Make Me Love Somebody Else	Jones Girls—CBS

Discovery

Shoeshine	Jim Capaldi
Stand Up, Sit Down	AKB
Boys Will Be Boys	Duncan Sisters

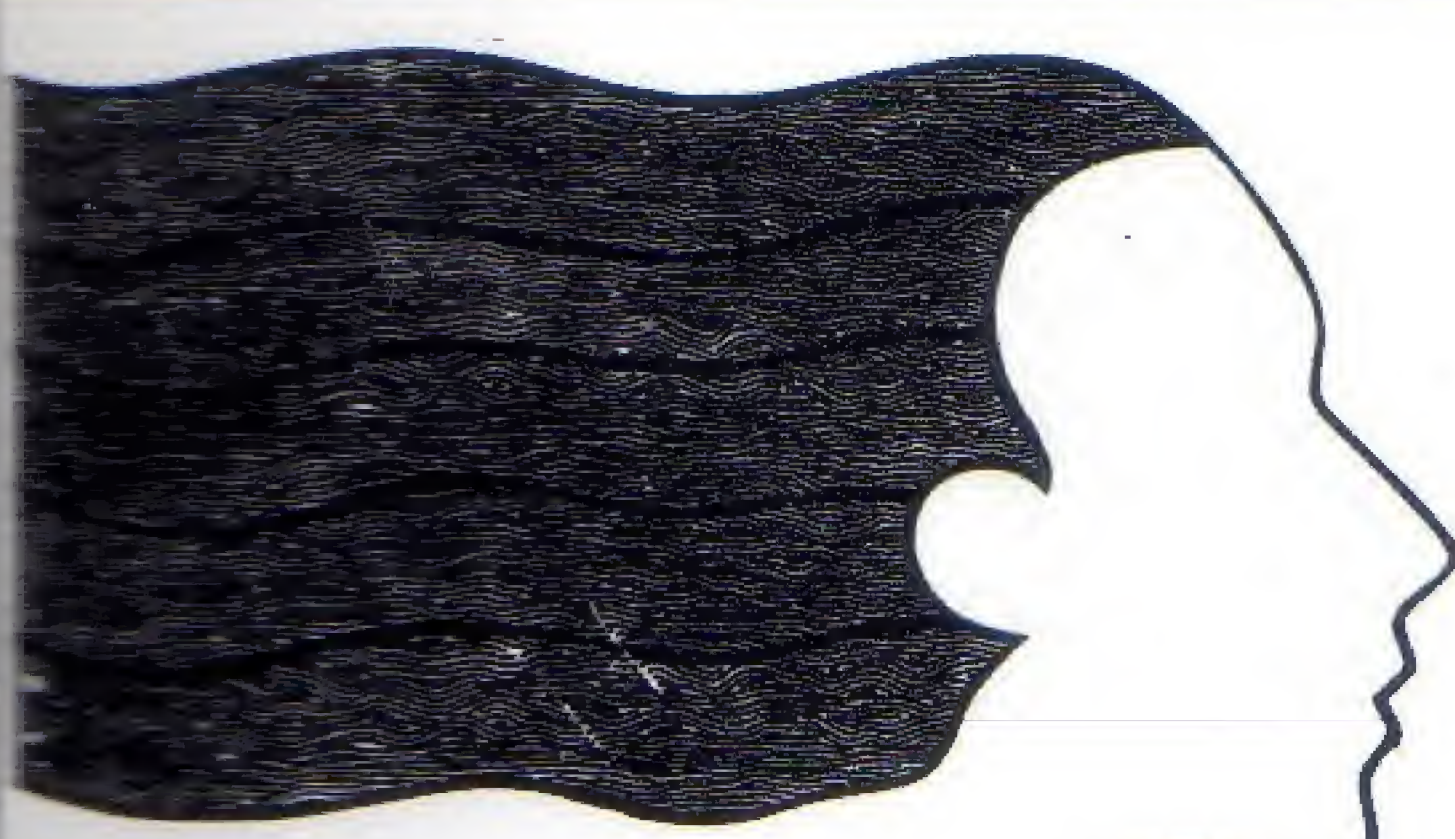
**This alphabetical chart was compiled from
playlists submitted by these Disco DJ's:**

Jon Berge	El Privado/Los Angeles
Michael Garrett	I-Beam/San Francisco
Troy Hunter	Peanuts/Washington, D.C.
Tom Lathrob	Boren Street/Seattle
Richie Rivera	Sandpiper/Fire Island
Bobby Stoner	Old Plantation/Tampa

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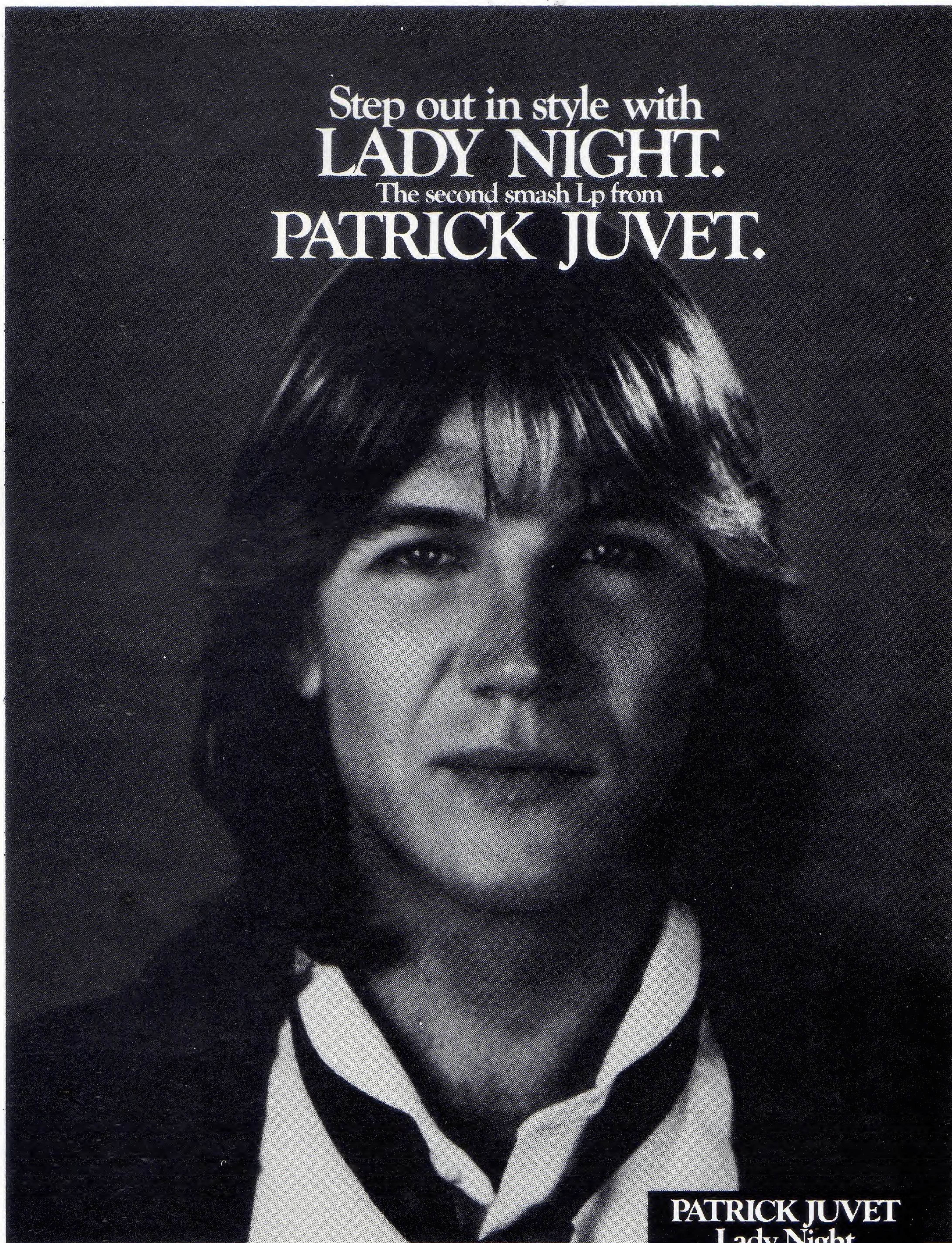
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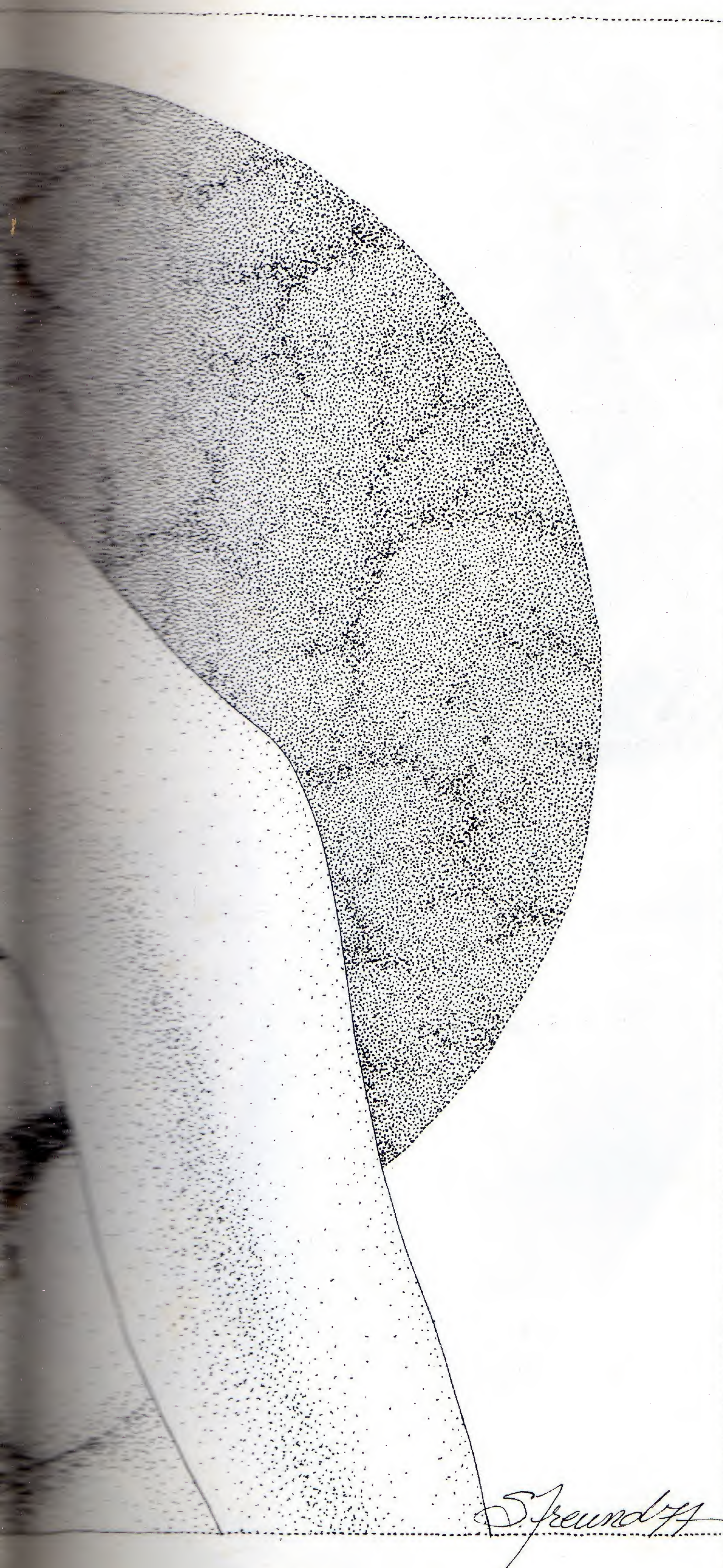
Executive Producer: HENRI BELOLO
on Casablanca Record and FilmWorks



**PATRICK JUVET
Lady Night**







art

Sybil

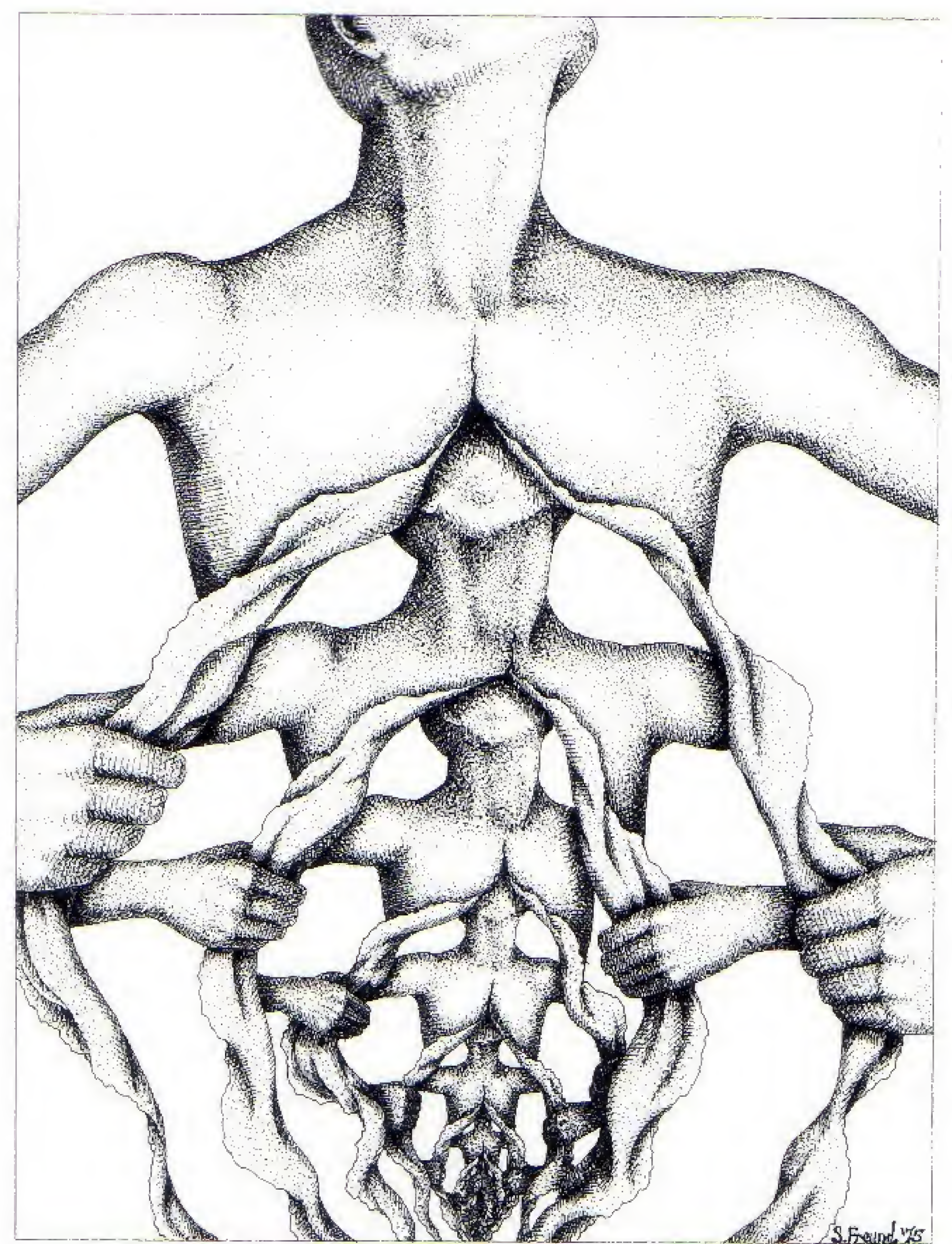
by Edward de Celle

New York City born, San Francisco based "Symbolic Expressionist" artist Sybil belies her "tough" punkish image to visitors to her Haight Street studio/residence where she articulately discusses her work, personal life and the relationship of one to the other. While discussing the influences of other artists, disciplines and historic schools of art, Sybil reveals an excellent sense of the art that has gone before her and clearly acknowledges her spiritual mentors to include 18th century English Visionary artist William Blake and early 20th century Norwegian artist Edvard Munch. At the same time Sybil defines an emotional, though not technical, relationship with contemporary Surrealist artist Spanish born Salvador Dali and the later German born Max Ernst. She also refers to the academic guidance, advice and inspiration received from teachers at the various art schools these influences do exist in her work, and are at times quite obvious, it is important to note that Sybil's paintings and drawings are intensely personal expressions reflecting her own attitudes in regard to the late 20th century American culture in which she exists. Contained in Sybil's best work is a quality with which even the most humble elements (earth, vegetation etc.) assume a sexualness. Though not really homo-erotic the work has proven to possess a strong appeal to the gay sensibility in the same way that certain other modes of art, entertainment and design do. One of the best examples of these paintings, "Dreams of Fulfillment", is reproduced here. All of Sybil's paintings are rather large sized (5' x 6') contoured fiberglass resin, layered in rich hued oil paints giving the work a strong sculptural presence which enhances the sensual voluptuousness of the images. The drawings and works on paper lack this aspect which should not imply that they are not successful, which many are, but simply point out the importance of the tactile quality intrinsic to the paintings. Sybil has lived and worked in San Francisco for the past nine years having maintained studios south of Market Street and in the Castro district prior to settling into her present Haight Street location which she shares with lover-best friend Billy Phillips. Handsome and playful, taking pleasure in watering plants as well as Sybil with a plastic squirt gun molded to resemble a gorilla, Phillips provides an example of yet another manifestation of Sybil's art. Displayed on his rear right shoulder is a stunning dragon tattoo, one of several designed by the artist and executed by Ed Hardy of San Francisco's "Realistic Tattoo". Phillips' shoulder is not the only place off a gallery wall where Sybil has left her mark. Visitors to the Castro district in

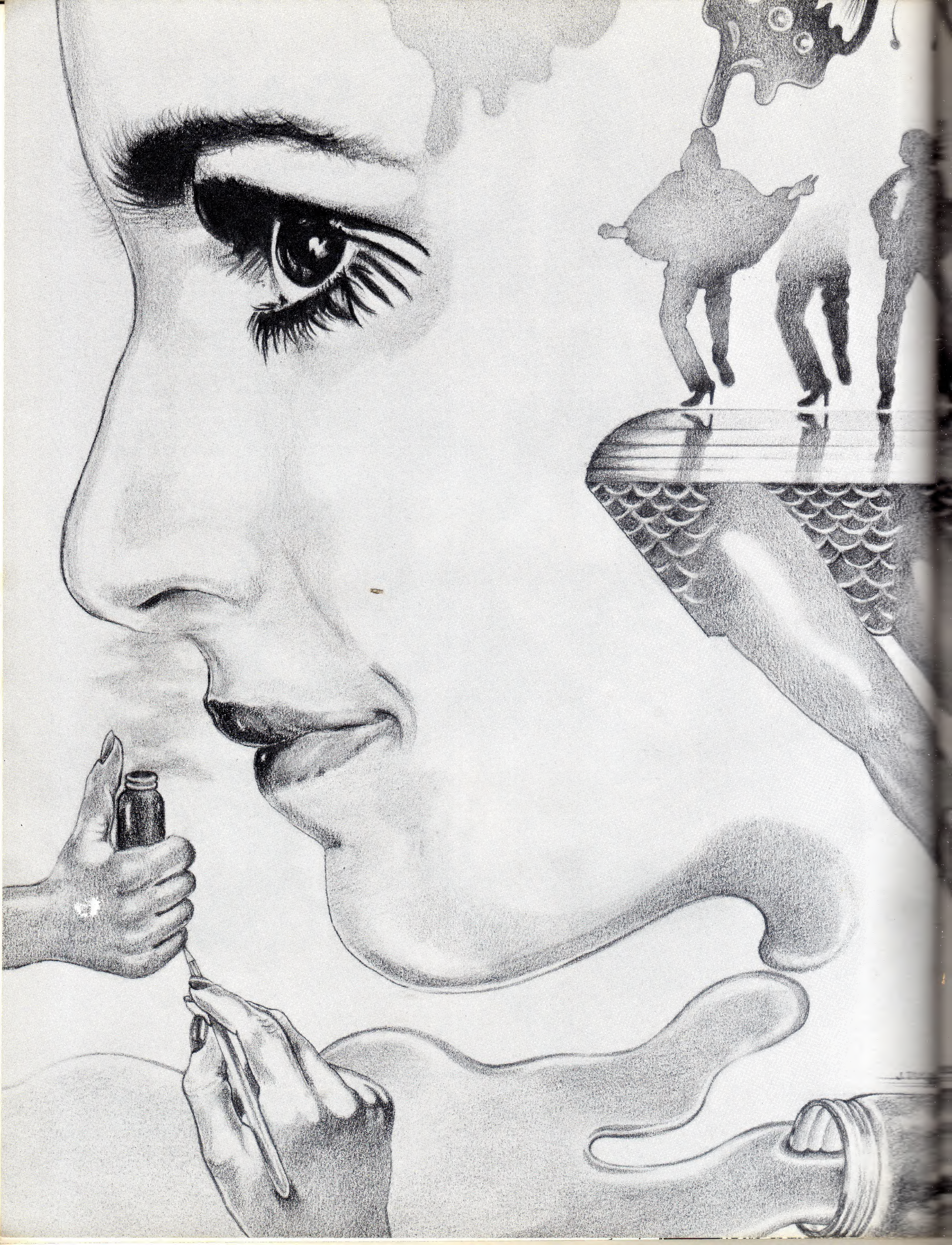


Sybil....

the not too distant past will remember her enormous "DragonWoman" mural painted on an exterior wall of her 18th Street studio. The mural delighted passersby until the building's new owner decided to cover the outdoor painting with boards. Perhaps some future owner will see fit to remove the covering and reveal the mural once more. Having established a following for her work through exhibitions in various private and public galleries, Sybil's plan for the future is to remain in San Francisco where her most recent show, "Painted Poetry/Drawn Music", a two artist exhibition pairing her work with that of Lou Rudolph, was well received by the public. At work on what promises to be one of her most ambitious paintings as well as working on commissions and organizing collaborative projects with other artists, Sybil continues to enrich the San Francisco cultural scene of which she has certainly become a contributing member.



Ed de Celle is the president of the San Francisco Art Dealers Association and a regular contributor to the magazine as its Art Critic.



The Disco Drug

Everything You Wanted To Know About Poppers—the New Disco Craze

In disco across the nation the pungent odor of poppers hangs heavily in the air. Even the San Francisco Opera house reeked like a gym locker at Sylvester's concert. You can see the little brown bottles being passed between dancers, each taking a strong whiff and dancing off into another personal reality as the music beats on.

What is this new drug that now sells by the millions of bottles annually? Is it safe? Is it addictive? Where can you buy it? Is it legal? These and more questions we answer once and for all . . .

Q. What is poppers?

A. Poppers is a slang term for a group of drugs very close in chemical composition that all have essentially the same effect. The chemical names are Amyl Nitrite (available by prescription only) and Butyl Nitrite or Isobutyl Nitrite which are available over-the-counter, under a variety of trade names such as RUSH, BOLT. The number of brands now probably numbers in the hundreds.

Q. What does it do to you?

A. When inhaled, poppers cause a brief but intense rush. The heart races as the blood pressure drops; the face and neck flush; a warm feeling spreads across the body. Also, dizziness and sometimes fainting occurs. All of this lasts about 90 seconds.

Q. Is it legal?

A. Amyl Nitrite is available only by prescription from a medical doctor. The other substances are sold openly.

Q. Where can I buy it?

A. Various brands are sold at virtually every adult bookstore in the country. Head shops and discos often carry it, and it can be purchased by mail order from a great number of magazines. Price ranges from \$5 to \$10 depending upon size, strength and brand.

Q. Which kind should I buy?

A. Always buy a brand name such as RUSH, the largest manufacturer. Unlabeled brands that usually come in little plain brown bottles are often not poppers at all but some other chemical substance. The "bootleg" poppers are the most likely to cause harm. If you are not buying a labeled brand be sure you know what you are getting.

Q. Is it addictive?

A. No. However, a great many people find that they can become slightly dependent upon poppers psychologically much in the way marijuana can become psychologically addictive. But it has no "grip" on the user that even approaches that of cigarettes or alcohol. You can take it or leave it.

Q. How do you use it?

A. It is sniffed directly from the bottle or out of an inhaler. Inhalers are also available at most places the drug is sold and is the preferred way of using the drug as it avoids spilling it. Spills are about the only way you can hurt yourself with poppers as direct contact with the skin and especially the eyes should be avoided. Washing with warm water is the best therapy.

Q. Should I use it?

A. Poppers are a drug that affects the mental state and has some impact on the body organs. Its use is widespread and growing rapidly. It is here to stay. If you want to use it, why not? But keep moving on the dance floor because if you stand still, you might fall down. ●

Illustration by Jerry A. Taylor



profile:

He's been called "volatile and enthusiastic" and "a kind of genius fireball ... who brings to his work a remarkable mix of southern upbringing, architectural apprenticeship with Frank Lloyd Wright, study in Japan and a high energy quotient that adds up to a peculiarly romantic approach to design."

Take care of the luxuries he'll tell you, and the necessities will take care of themselves.

He's Herbert L.V. Hughes, of Herbert L.V. Hughes & Associates of San Francisco, design consultants to the food-service, lodging and recreation industries, a small but multi-talented group with experience in the fields of architecture, interior design, landscape architecture, lighting design and related disciplines.

Herbert L.V., as he is known, was born in Texas but his formative years were spent in Mississippi. His parents moved to Jackson and commissioned their friend, Frank Lloyd Wright, to design a home for them. Wright chose a site with a ravine and FOUNTAINHEAD was created—"two-foot thick walls, cascades and a copper roof, certainly among Mr. Wright's top ten designs and one of the most carefully documented from first inception to final form."

It was in such a creative and imaginative environment that Hughes grew up; "he was nine years old when the house was designed and it was at that time that Wright patted him on the shoulder and said, "Someday you'll come and study with me." That was like being tapped for knighthood.

As Wright predicted, or *whimmed* HLHV calls it, he did go to Taliesin at 16 (becoming the youngest apprentice ever accepted) and for six years lived and learned at the fountainhead of modern architecture. He went on to study art, architecture and landscape design at the University of Japan in Tokyo, in keeping with a suggestion Wright had made earlier; it was there that he "lived in a more Japanese fashion than the Japanese themselves," turned on by contemporary oriental architecture, a preference he still holds because he admires the intermingling of minute and massive. It is obvious that he feels great affection for his mentor whom he unfailingly refers to as "Mr. Wright." In the mind of Herbert L.V. Hughes the stature of Frank Lloyd Wright lies somewhere between minor deity and major moving force in the universe.

Hughes worked for almost eight years in designing and perfecting what is now probably the most popular and successful restaurant-bar of its kind, T.F.I. FRIDAY'S. Hailed as the instigator of the Singles Bar Movement in this country, FRIDAY'S has become a kind of revered institution, a circus for people-watching, an adventure in nostalgic opulence. HLHV has fondly described his design for FRIDAY'S as "Hello

Herbert L.V. Hughes

Dolly with a roof on it." One of the most original (and certainly the most imitated) aspects of this design is his 3-person, 3-level phone booth with stained-glass sides, ceiling and a dome. With 25 units presently open, FRIDAY'S opens next in New Orleans, Buffalo and Portland with international sites in the making.

But nostalgia is only one strand in Hughes' diverse career. He is currently developing his SOLARADIANT and GLASSHOUSE systems. One example of this: HLVH's signature is clearly on his Boston FRIDAY'S at the award winning Exeter Street Theater; his design is noted particularly for the carefully chosen interrelationship of his GLASSHOUSE and intimate kiosk forms as they relate inside, outside and at various levels to the monumen-

tal 1884 structure. Totally in keeping with HLVH's unusual work hours, the Boston design was done at night in a blizzard at 55° below (with the wind chill factor!) ... "you can't schedule creativity."

By nature Hughes is a romantic in the tradition of Keats and Shelley and Byron, the end result of a childhood shaped in a setting he calls "20 yardboys, a Rolls Royce with Jaguars painted to match, and the whole funny thing." This is one side of the man, after you've seen it for yourself, an interviewer wrote, that's inescapable in FRIDAY'S. In this room everywhere are the physical manifestations of a quiet devotion to jewels and birds and leaves, to the skilled asymmetry of nature and to the lines of poetry written in the fragile interplay between men and women and the



space in which they move and live.

Other projects have followed with similar success. HLVH served as consultant on Metro-Media Corporation of America's huge VICTORIA STATION AT UNIVERSAL CITY in Los Angeles, which is probably the largest train-station replica in the world. His warmly unique sense of color and lighting is one of the particular keys to the success of this project. Another bright spot in his portfolio is YESTERDAY'S Restaurant and Bar in Westwood, California, which is the granddaddy of all "Nostalgia" Dinner Houses.

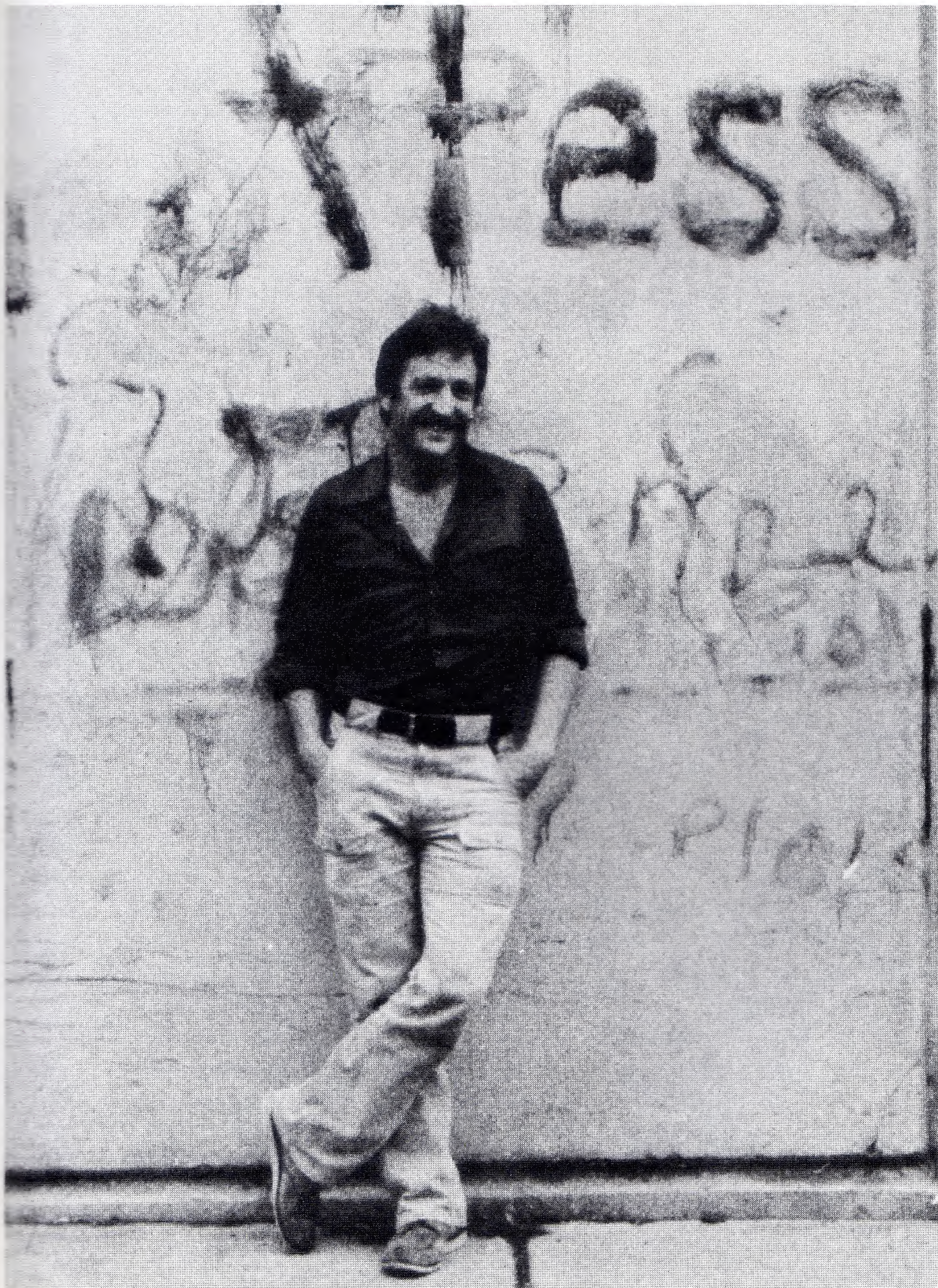
One of his most recent projects is the development in Nashville of a prototype restaurant for SPATS INTERNATIONAL. At SPATS, his signature is once more apparent; it is a multi-level Glasshouse-Bistro with spectacular lighting, which Hughes developed and which undoubtedly will be duplicated throughout the design-world whether contemporary or nostalgic; the lighting (on the bands of the Glasshouse) is further enhanced by neon-bands circling the building. The overall design includes a canopied bar, exposed brick, deep rosewood interior accented by antique brass and copper pieces, the whole embellished with plants, antiques and stained glass. As one writer put it, "The melange is designed to create an enjoyable and relaxed atmosphere, with a high degree of opulence and everyday good cheer—a versatile commedia dell'arte ... with a great liking for the hub-bub and companionship of people." Four additional units are scheduled for completion this year.

His landscape background is extensive. Hughes has been known to toy with thirty-ton boulders on landscape projects to achieve the correct proportions for pools and cascades, as in the John Cooper Residence in Hardy, Arkansas; he is equally at home creating formal or Japanese gardens.

Hughes' "fantasy" architecture is both brilliant and daring. One such case is ATLANTIS, a Lake Ponchartrain, Louisiana Causeway Island-resort with hotel, shops marina and entertainment facilities ... its most startling feature being that guests arrive through a multi-story Niagara waterfall.

Some of his more popular shopping-complex designs include OVERTON SQUARE, where he designed five shops for JOHN SIMMONS INC. and one for ABERCROMBIE & FITCH INC.

The Japanese magazine, *Inshoku-ten*



Keiei, speaks eloquently of "his unique ability to express in architecture today's consciousness of youth", and he has been recognized in such major American newspapers as the *Los Angeles Times*, *The Atlanta Constitution* and the *Houston Chronicle*, as well as several food service trade publications in the U.S. and Japan.

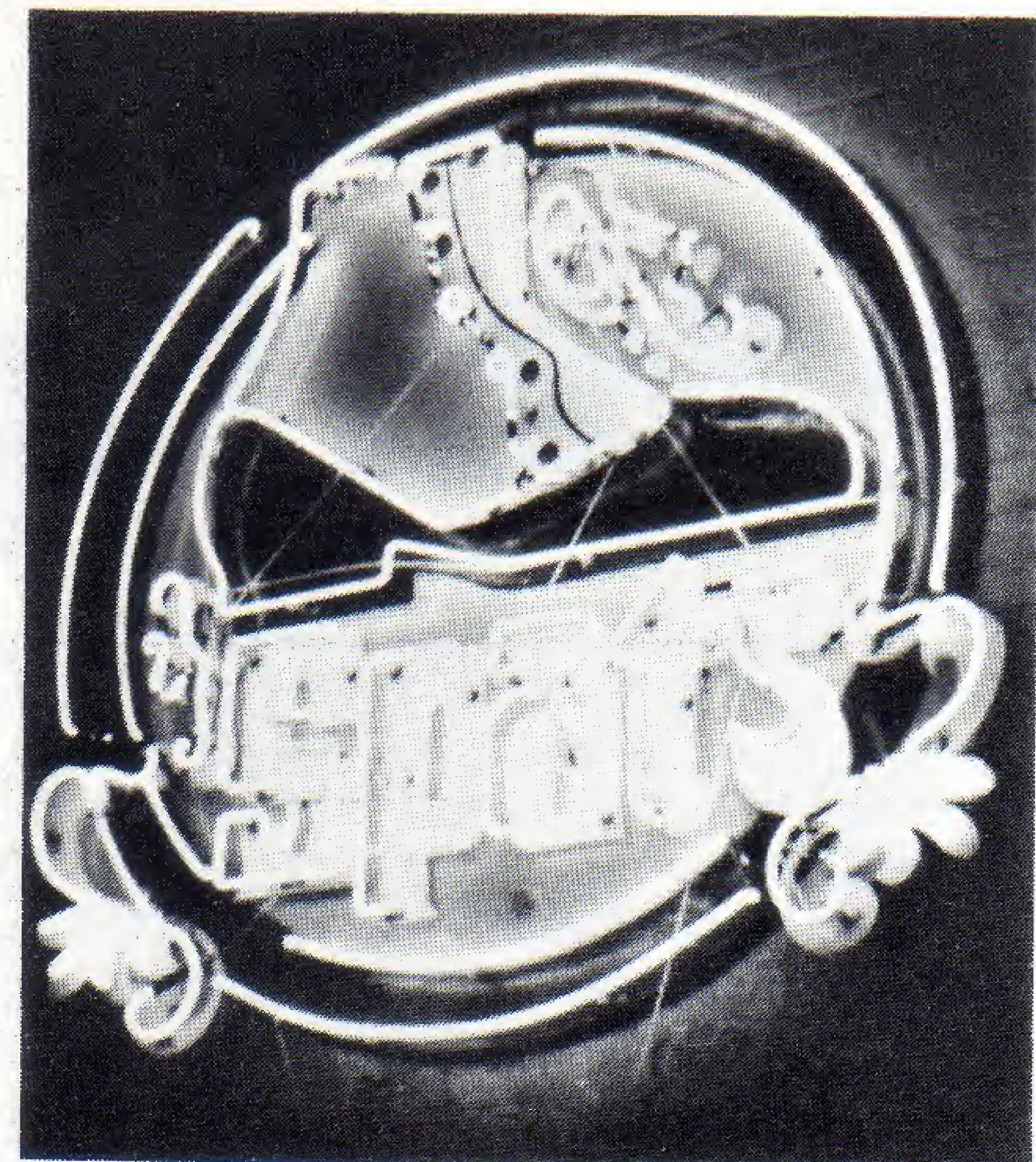
Presently among many projects, HLVH is in the process of opening two branch offices in Nashville; one is a design office, and the other, CREATIVE RESTAURANT SERVICES, is a restaurant supply company which handles architectural artifacts as well. He is also working on three books: one on "Puncturing Space," another consisting of memoirs of life with Frank Lloyd Wright which will include the development of FOUNTAINHEAD, and one based on his personal credo . . . "Everything to Excess." Additionally HLVH is making plans to transfer FOUNTAINHEAD to state ownership and open it as a landmark house.

Presently listed neatly in brown ink in his omnipresent sketchbook are notes on a big house he's designing for clients in Burlingame, Calif. ("all honey-colors and light-filled spaces"), houses planned for other clients in Dallas and Houston, a sidewalk cafe-charcuterie for a national chain, projects in Japan, Mexico, and Central America. Also in the planning stage now are revolutionary concepts in resorts and fast-food; implementation of these concepts requires not only creativity but also substantial financial support. HLVH has already gathered the operations people necessary but he must also devote a great deal of his attention to attracting a group of investors visionary enough to un-

derwrite the aggressively imaginative projects he has in mind.

No matter what the project, Hughes pays attention to detail. A mistake of six inches in the vertical distance between the bar level and the dinner level of a room, in his opinion, can disrupt the forces at work between two given people. There must be in relationships, he'll insist, the stimulation of diversity, tempered by order and control, but without dominance and rigidity. The play between each of these factors is, in Hughes' own life, as intensely symbiotic as the relationship between him and the people who move around him.

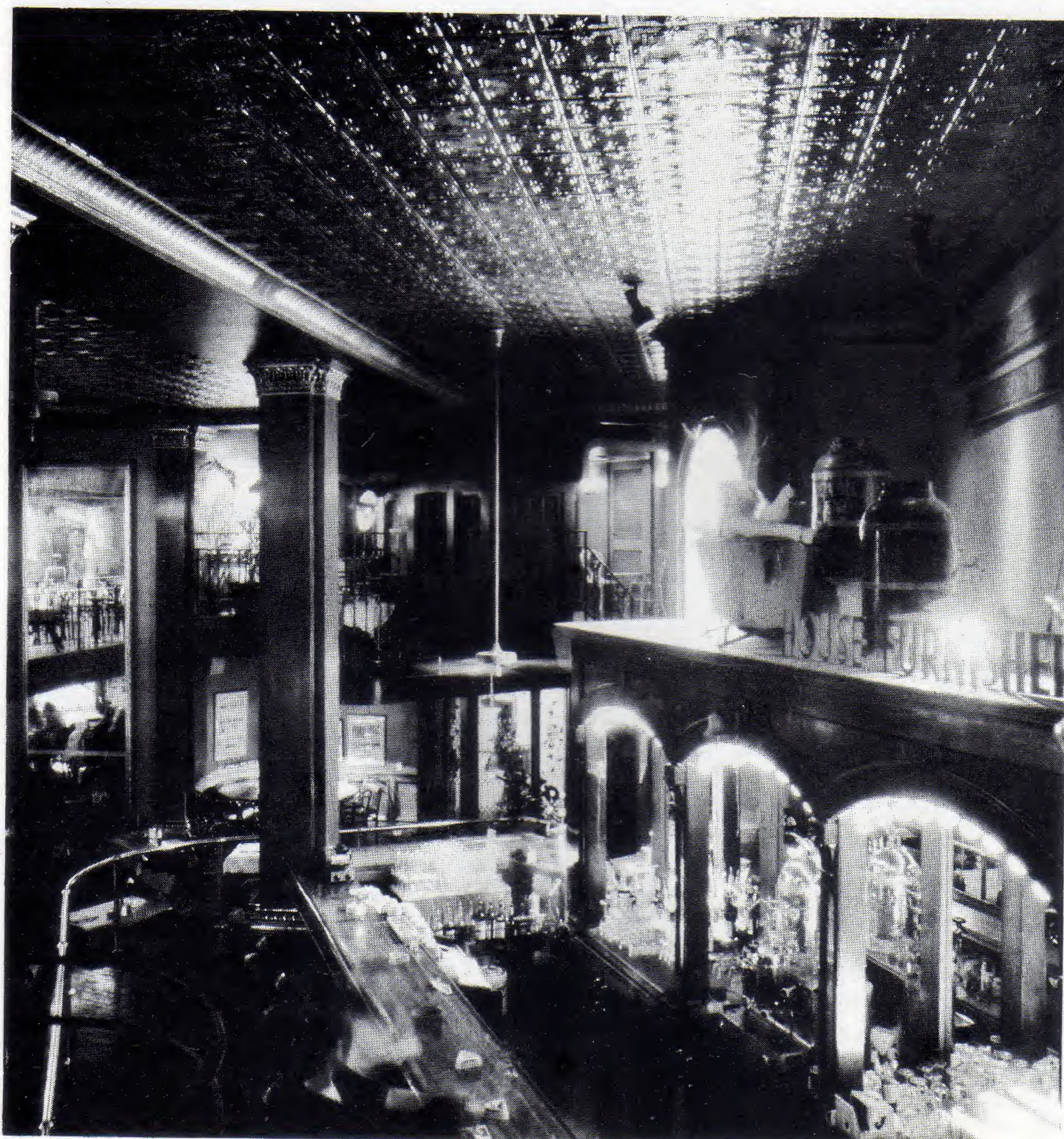
"When you talk about design with Hughes (and talking with Hughes is a non-stop marathon enjoyed equally by both protagonists)," an acquaintance commented, "he's quick to say that people are his energy source. 'I draw from them the creative strength I need and I hope I give back something equal in the spaces I design.'" A numerologist once told Herbert L.V. that there is "duality in everything within his life, two choices about everything. Even in his architecture there is a public side and a private side; within his 'personal files' one finds bathhouse and 'home-recreational' concepts, some sunny-idyllic and others more bizarre than *Drummer* ever fantasized. He is "occasionally semi-reclusive yet the Gatsby Party-giver at heart." In both his personal and professional life he synthesizes diverse experiences into a new unity. In his own words: "I work on various planes. On one level I like to do strong, masculine things in deserts or in sea caverns and bluffs. It takes strong people to live in these places.



On another level, I like to playfully intermingle the traditional and the contemporary. A lot of people respond to this need. I'm super strong in some senses, and weak in others. Everyone needs to be both."

Herbert L.V. is affectionately known and occasionally referred to as the "Bionic Dwarf," a name which emphasizes both sides of his personality—the passive as well as the active—and often used as a pen name. "In the evening I unwind and soak up energy from people and spit it out the next day in ideas," he says. "If I'm in love or having an affair, I get this wild series of sketches going round and round in my head. Sometimes I'll look at someone who's captivating me and ask if they'd like to be a building." Herbert's way of feeling, that is the ultimate in compliments.

To sum up the man: Hughes very much requires a steady flow of people coming into his life. "And it's important that they be happy . . . that I contribute to that happiness. That's what I loved, you see, about Mr. Wright's *Taliesin* . . . about my family. We all took turns taking care of one another. Nobody was ever alone. This is something I'll retain all my life. That's how people and places keep on living and growing, you know, by keeping the best of the past. I'll have come full circle when I've completed my masterwork." That is when he's created the lifestyle he envisions for himself, as the center of a breathing, pulsating kaleidoscope of people. In his words: "I'll gather around me on a Chinese junk in some delightful port a wonderful collection of men and women—painters and poets and musicians and architects—all fascinating, all creative, all of us together, growing, loving, building and embellishing forever—or for however long we have. And when it's over, I'll hire a plane and I'll have one final message written on the sky: 'Thank you World.'"



With personal thanks and credit to:
Sandra Pratt Martin (*The Hughes in Friday's*),
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HLVH

San Francisco Music Scene

Lou Rudolph is the magazine's new sketch artist. Lou specializes in spontaneous drawings done at live performances, and can usually be found up front near the stage with sketch pad in hand. Featured in this month's magazine are some of San Francisco's hottest disco stars and new wave rock and roll bands caught in action. Performing is Lou Reed's saxophone player.





Lou Rodolph 5/19/79

San Francisco Music Scene

Pearl Harbor and the Explosions is considered San Francisco's hottest new wave rock and roll band. Featured is Pearl E. Gates, the group's lead singer from Germany. The group plays extensively in the BAY Area and will soon leave for a European tour.

Peter Belt, also from Pearl Harbor and the Explosions, is featured here performing at Day on the Green held in San Francisco, a pro marijuana benefit.



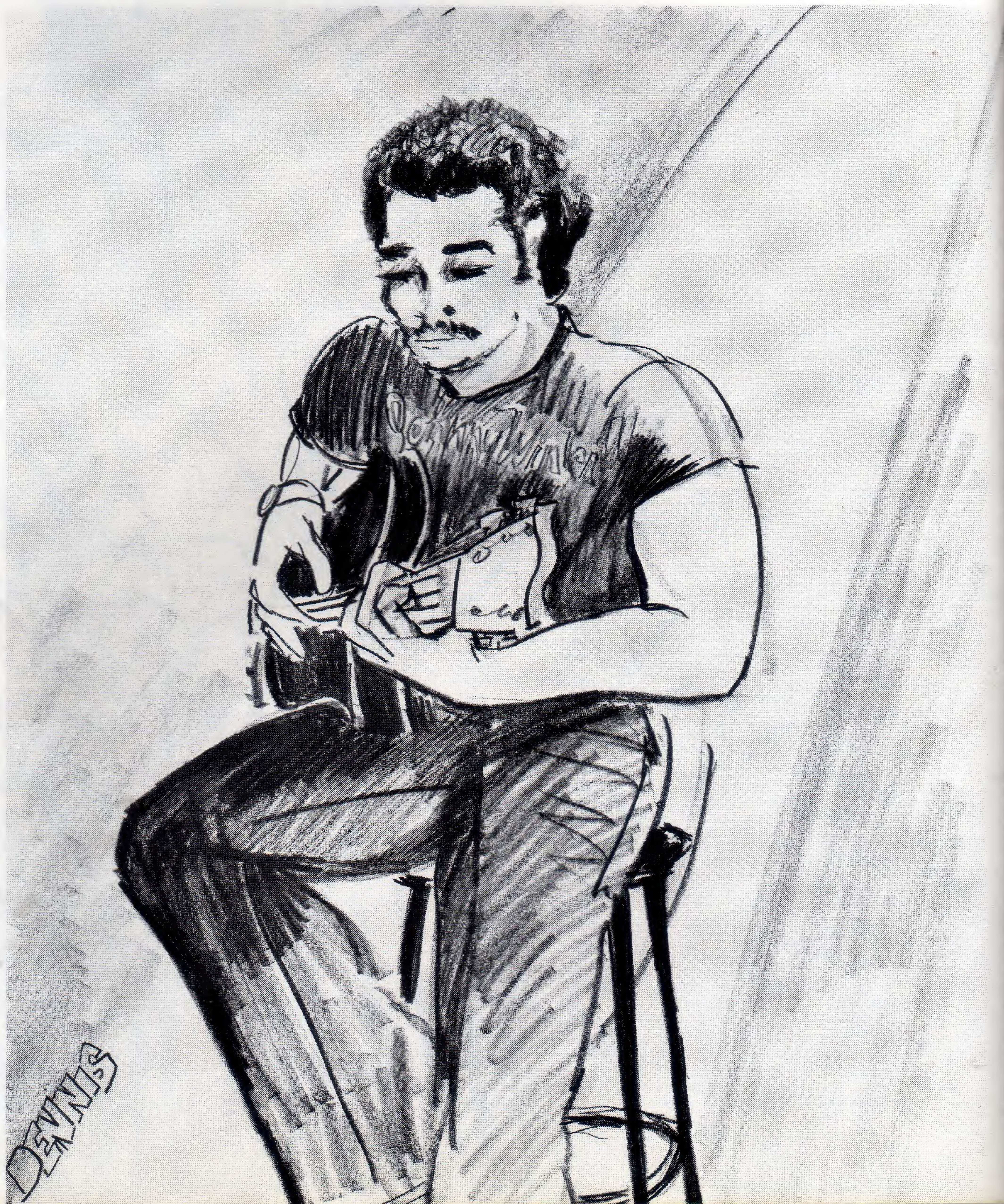


RCA recording star Carrie Lucas recently performed at The City and is shown here dancing in front of the giant disco DJ booth, inside is Danny Koralewski spinning.

San Francisco Music Scene

Marty Bleckman, John Hedges and company are shown here, at Different Fur studio, mixing their new album "Fever". They earned the title of Disco Dawn Patrol while working four consecutive nights 'til dawn mixing the new album. Marty and John are both ex-DJ's from the Bay Area who have successfully entered into the production end of disco.

Illustrated by Lou Rudolph



Dennis, guitar player from Fever, is shown here recording for the group's new album "Fever", under the supervision of the Disco Dawn Patrol.



San Francisco Music Scene

Allie, a native Australian, is currently enjoying success as the lead singer and guitar player for Ruby Zebra, a San Francisco new wave band.



Featured is the group **Screamers** at their Los Angeles premiere. The group recently performed with Tuxedo Moon and The Units during a punk rock concert. ●

illustrated by Lou Rudolph

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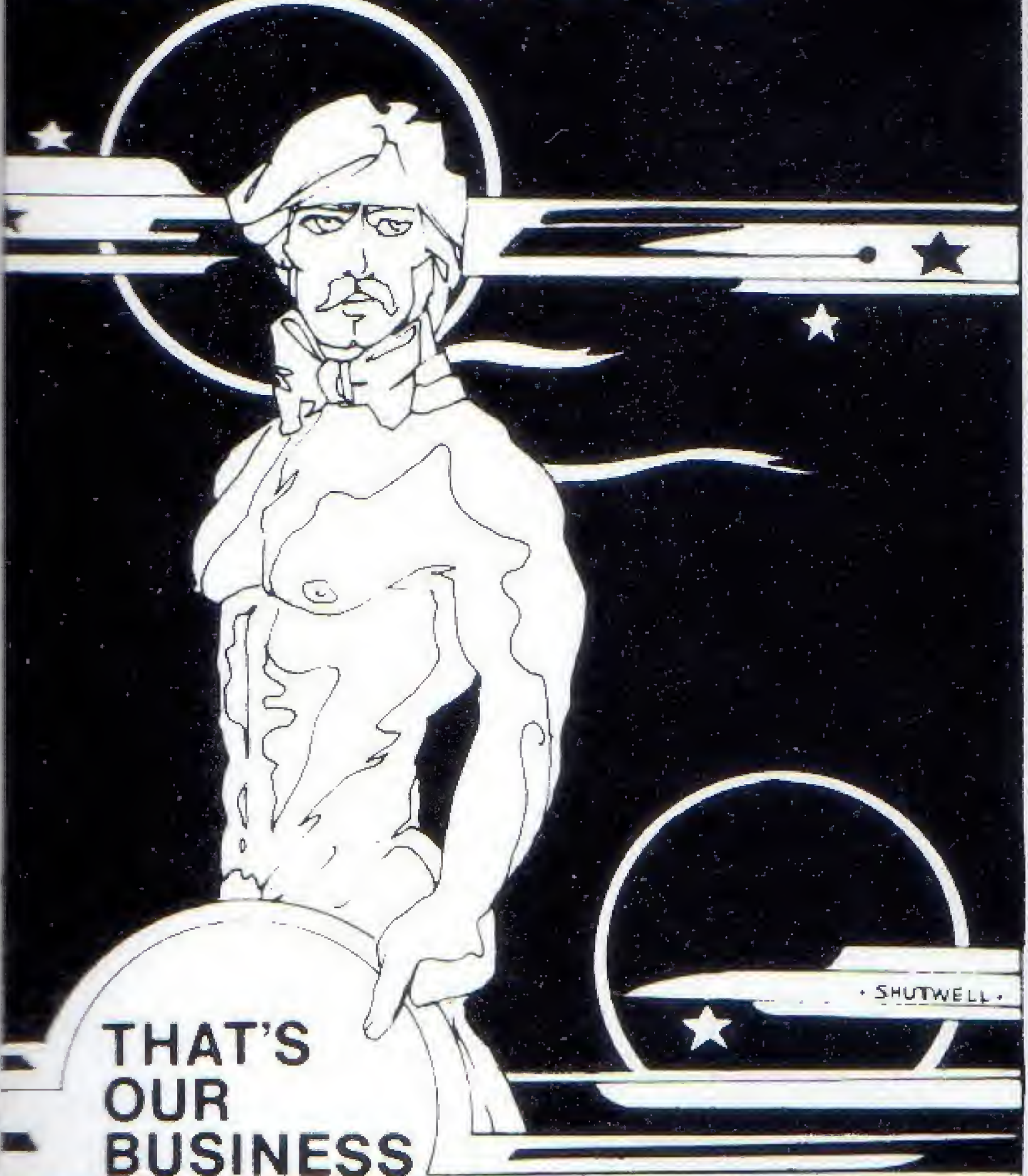
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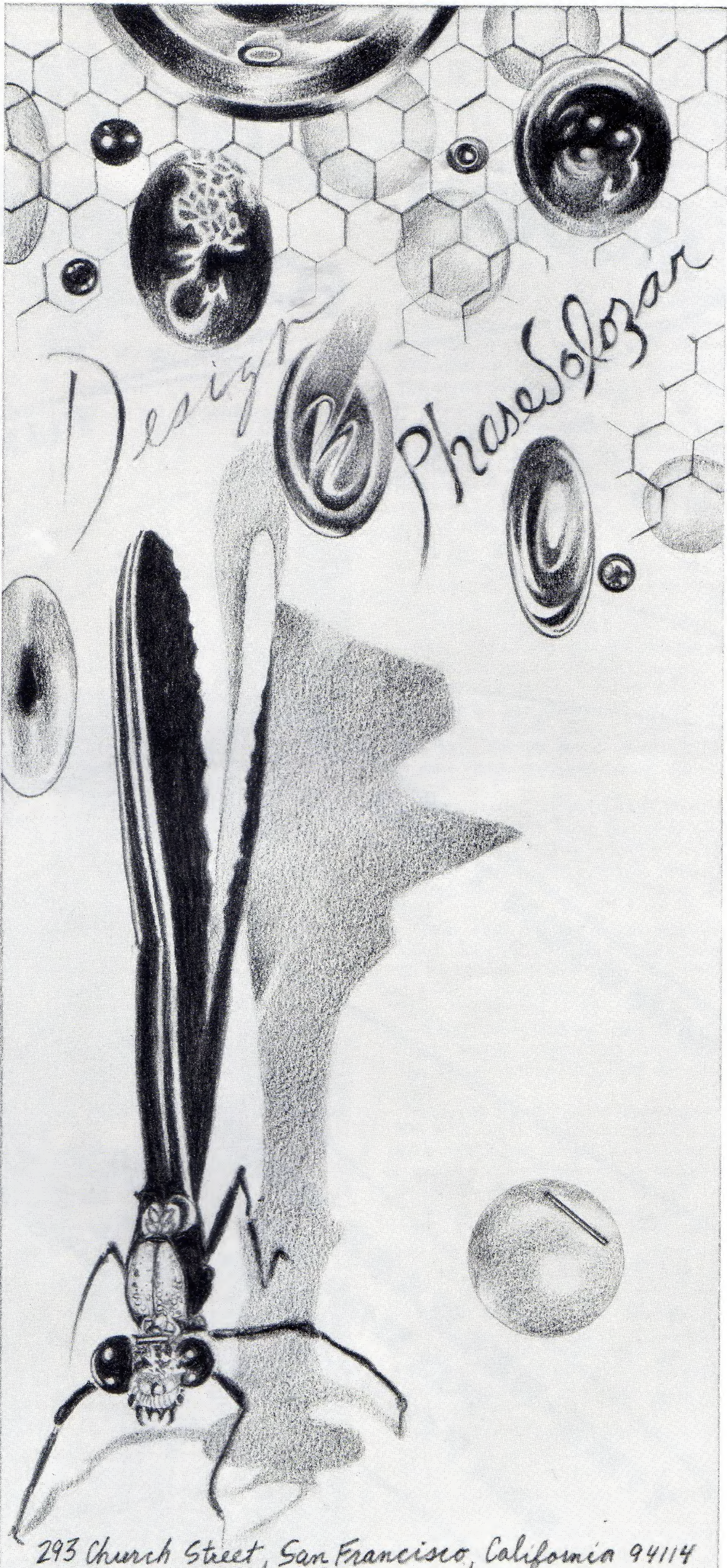


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Gay Day 1979

by Paul Hardman



Americans love a parade, especially to commemorate military victories. Gay Freedom Day Parades are not exception. Like celebrating the Declaration of Independence on the 4th of July, few people know much about the details of Valley Forge or the blockade of the Chesapeake Harbor. Every one knows that the 4th of July means something important and they celebrate the events that began in 1776.

Every gay man and lesbian knows that there were many who stood fast against the brutality of police harassment that certain night in Greenwich Village. It all seems so remote in details to the younger generation, but the important thing remains. The gay men and lesbians won an important victory: they resisted violence with violence. They became the heroes of a new movement and changed the course of events in gay history.

Gay political power began to be felt at the highest levels of government. Even Presidents Ford and Carter had to make references to gay people. Cautious and restrained expressions of understanding lead to bolder and more supportive acts.

For the first time gay representatives were invited to discuss the concerns of homosexuals with appointees of the White House. States began to reform their sodomy laws, and people in high places in sports, theater and government stepped out of the closets all over the country.

Dave Kopay wrote a book as a gay football player; biographies of movie idols competed to reveal all about gay and lesbian stars. Being bi-sexual became the big *in* thing. Disco stars played that theme to the hilt.

The price then had to be paid: There are the Anita Bryants, bible thumping backlash. The open bigotry of California State Senator John Vern Briggs, and the homophobia laid on the Coors beer door step.

There were set backs too. Arkansas' "good ole boys" criminalized homosexual conduct again in that state in January 1976 in a fog of ignorance and a hail of bad jokes. The actions of the state legislature were so irresponsible the local state press did not even know what occurred and very little press coverage followed the enactment.

However, the situation as it developed in Arkansas did motivate responsible gay leadership in the United States under the leadership of the National Committee for Sexual Civil Liberties to flex muscle.

The Co-Chairmen of the National Committee, Dr. Arthur Warner, of Princeton, and the attorney Thomas F. Coleman in Los Angeles got Tony Silverste, who worked for the Governor of Pennsylvania, to broach the subject with the Governor. The Governor of Penn. then contacted the Gov. of Arkansa. To augment that effort, the Governor of California, Jerry Brown, was prevailed upon to contact the Gov. of Arkansas.

Although the Gov. of Arkansas ignored the other two governors and permitted the recriminalization of homosexual sexual activity, nevertheless, a point was made. Gay citizens did have clout.

Christian crazies and just plain bigots did make in-roads with legislatures and there was evidence of some back-lash, isolated cities reversed themselves on gay rights. However, progress continued to be

Photo: Mary Capello

Gay Day-1979

made despite certain set backs.

Then the federal courts began to reject the military's high-handed approach to the homosexual issue. The attorney John Vaisey, operating largely in the 9th Circuit Court of Appeal, won some startling victories. The military regulations under which lesbians and gay men were being forced out of the service were declared unconstitutional, violative of the 5th Amendment of the Constitution and a denial of due process.

These rulings affected the cases of both Ensign Berg and Sgt. Leonard Matlovitch, enabling them to have their cases reconsidered.

Like the ripple effect of a pebble thrown into a pond, the gay world reacted. In Spain last year a rather large group of gay people marched for the first time in history. It happened in Barcelona, and although the police reportedly responded by firing rubber bullets at the crowd, the gay movement gained strength enough to request recognition this year. They were denied, but it is a beginning.

In Mexico City a group of students and teachers at the University of Mexico are attempting to publish a gay newspaper for the first time. They have organized themselves under the name **Frente Homosexual de Accion Revolucionario**.

Gay Pride had become a theme, Gay Pride Week became an international event of importance.

The celebration in San Francisco has taken on huge dimensions, attracting hundreds of thousands of people to attend each June.

The Gay Pride Week Parade held in San Francisco in 1978 was able to obtain Hotel Tax Funds to attract tourists. The Pride Foundation applied for and received a grant of \$10,000 for the parade and it was a great success.

Pride having paved the way enabled tax money to be made available for the parade in 1979. Not without political interference, however. Nevertheless, \$6,700 was allotted to attract tourists.

The boldness with which San Francisco expended tax money to attract tourists did not deter the federal government from interfering and creating a bit of irony. On the 13th of June 1979, a few days before the 1979 Gay Pride Week Parade the U.S. Immigration Service took an Englishman Carl Hill, age 32, into custody as he arrived at the S.F. Airport to attend the festivities of Gay Freedom Week. In fact both he and his lover were detained, but only Hill was cited.

After a few days of nonsense, and a court order obtained by Hill's attorney, the matter was resolved enough to permit Hill to enjoy the events which brought him here as a tourist and as a news editor for the London Gay News. The incident tends to point up the fact that there is a long way to go. ●



photo by Jim Moss



Photo: Mary Capello

Left: Dave Kopay, former 49ers professional football player, showers the audience with confetti from the Body Center Float. right, Robert Dunn of Drummer Magazine again headed up the security force of 300 parade monitors. Far Right: Dykes on Bikes cleared the way.

Top Right: Gay-police relations hit a new high in San Francisco to the delight of the crowd.



photo by Jim Moss

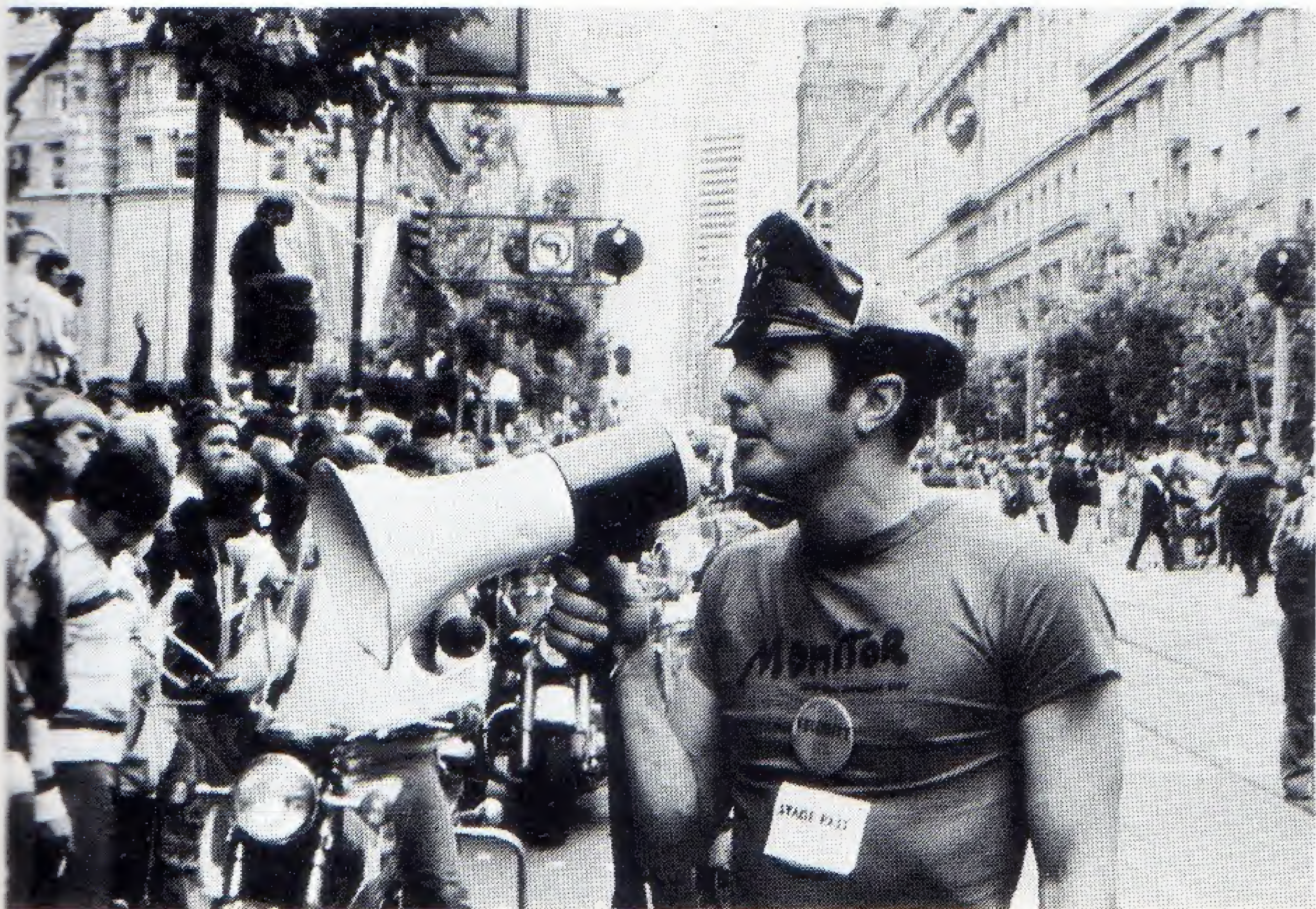


Photo: Mary Capello



Photo by Jim Moss

Left: Camille O'Grady and Ruby Zebra performed their new wave music from the Fey Way Studios float. Below: the Harvey Milk Demo Club struts its stuff, and below them, a large number of Bell Telephone workers turned out promoting "Put a Princess in Every Bedroom."



Photo: Mary Capello





photo by Jim Moss

Gay Day-1979



photo by Jim Moss

Gay Day-1979



Left: Hamburger Mary's float shimmied down Market Street to win the "Humor Award." Right, for Air Force Sgt. Leonard Matlovich, running for public office. Below, Bo with his boa—and not feathers either. ●

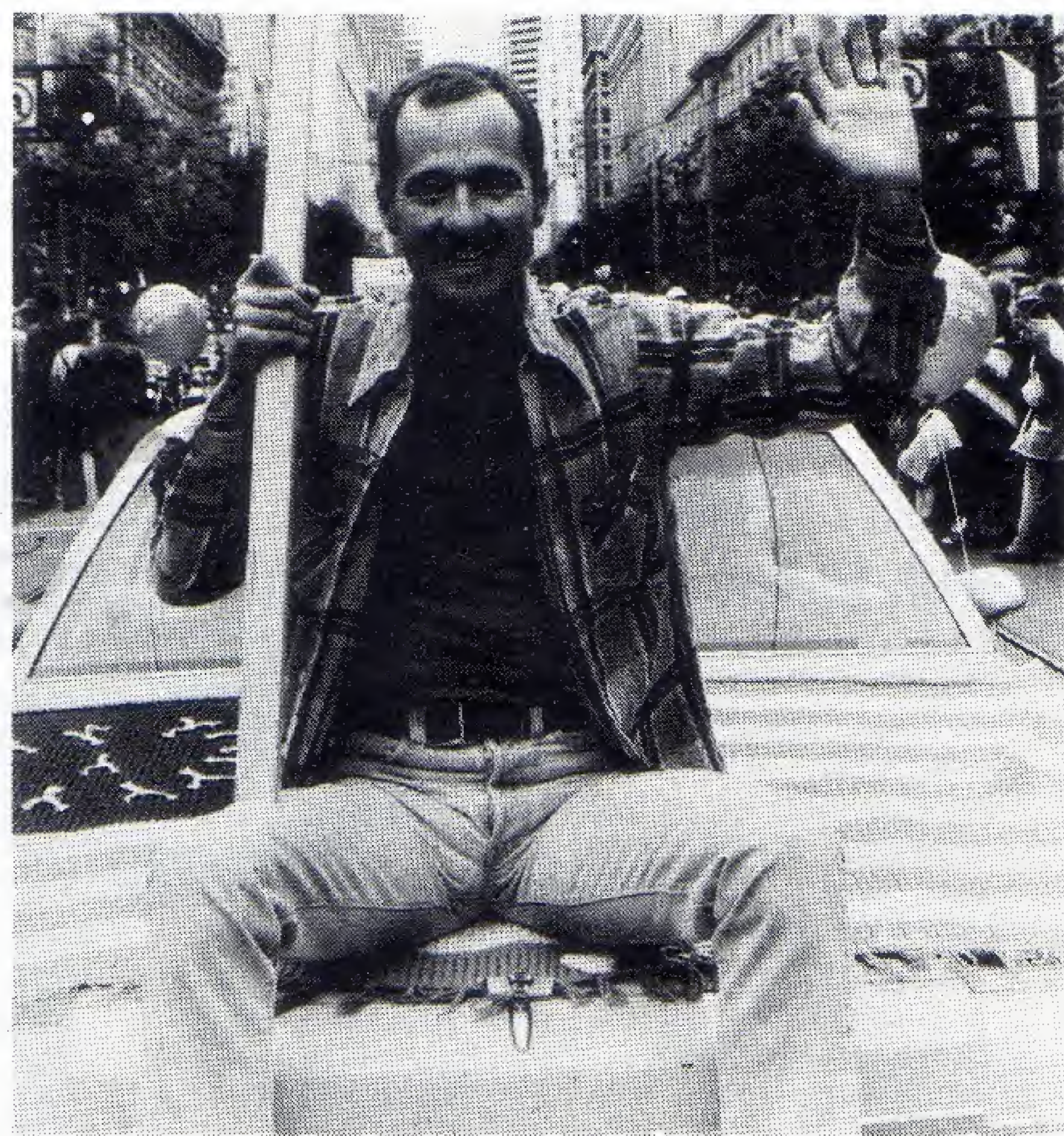


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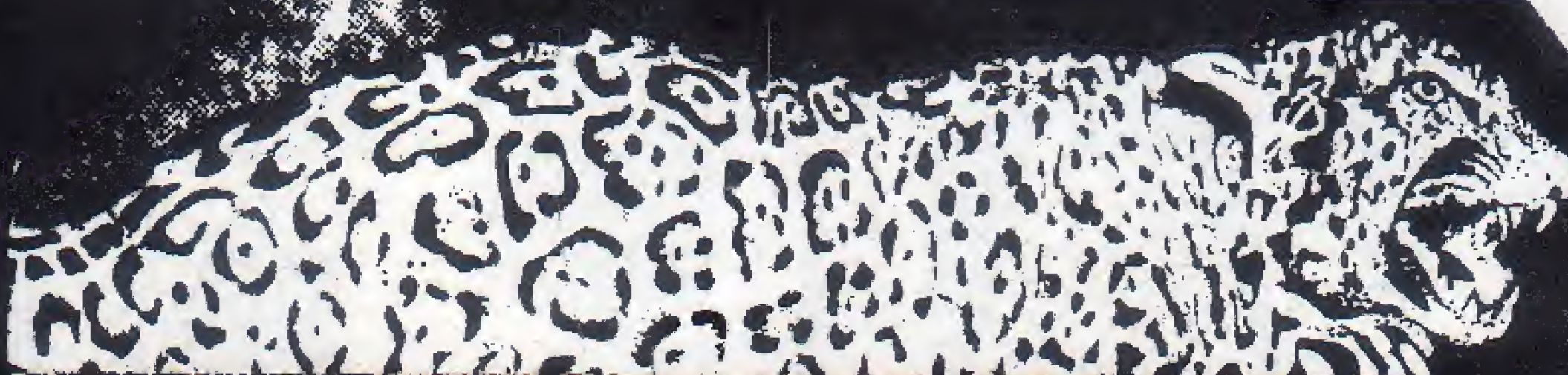
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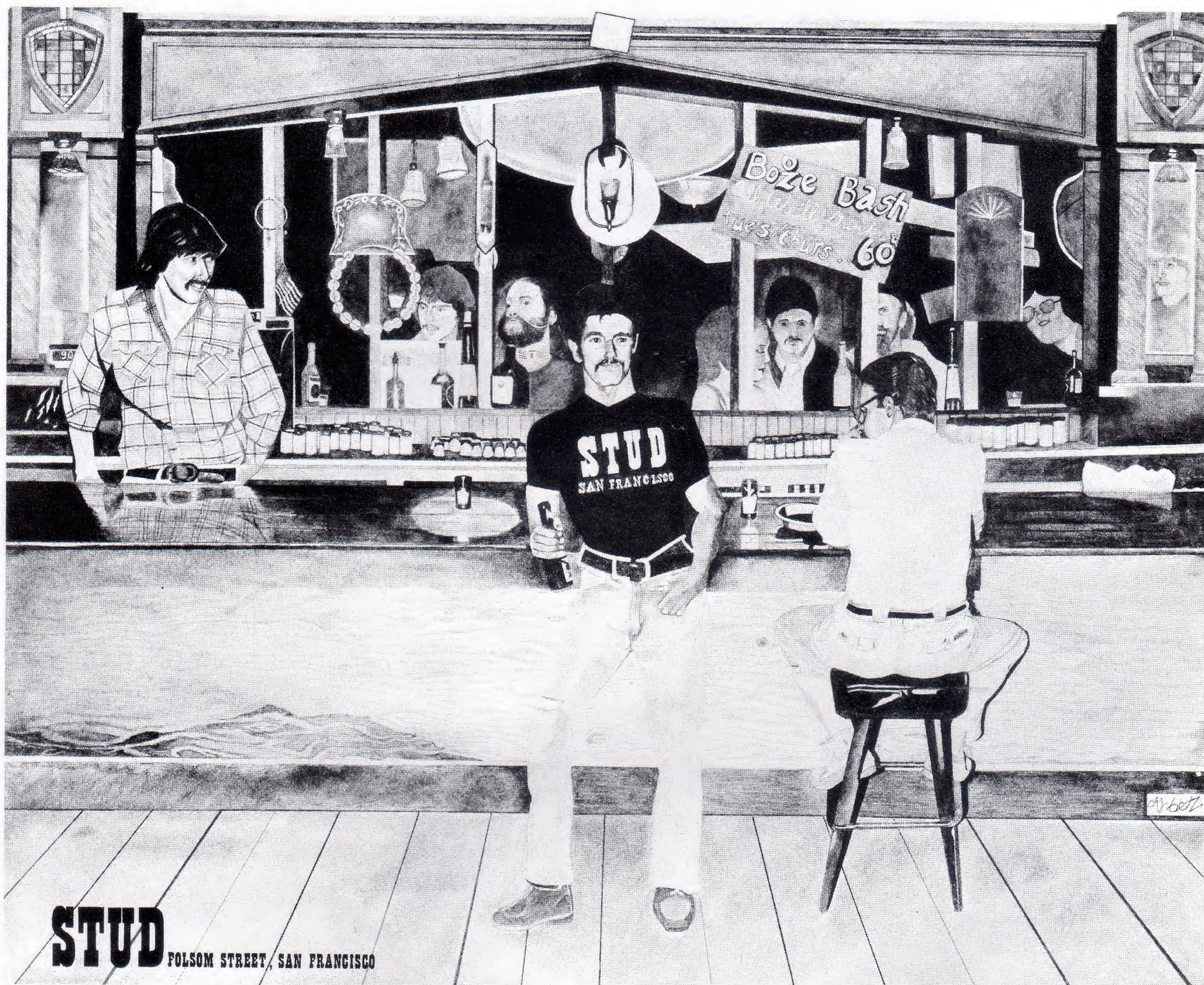
Hot tips

Left, the York Hotel in San Francisco is off to a flying start. Gas line crazy tourists should note that San Francisco has the least expensive and most sophisticated public transportation system in the country—leave your car at home. Below, Noh Mercy is a New Wave neutron bomb whose first album will soon be issued by Time Release Records. Right, brother and sister dance team Gary and Gloria Poole have just returned from a South American tour and will soon be off to Japan.





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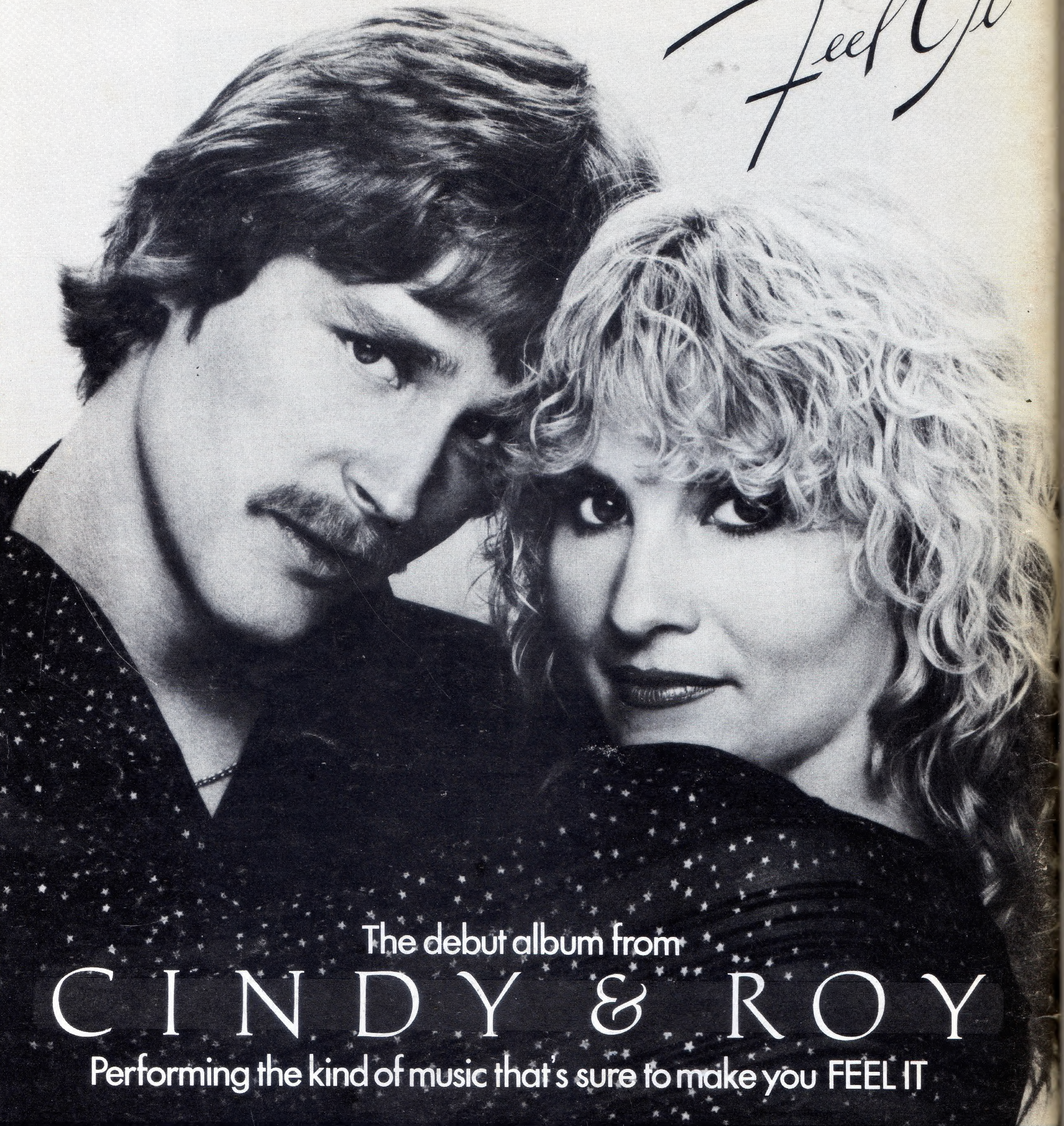
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